

# THE LANCET

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No. 2417.

SATURDAY, FEBRUARY 21, 1874.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

## PUBLIC WORKS DEPARTMENT IN INDIA.

**EXAMINATION FOR DIRECT APPOINTMENTS IN 1874.**  
Candidates intending to present themselves at the Examination already advertised as to be held after Easter 1874, are requested to send their names without delay to the Secretary of the Public Works Department, India Office, London, S.W., in order that the forms required to be filled up may be forwarded immediately. They must be British subjects, not exceeding the age of 34 on the 1st of July, 1874, of sound constitution, and of good moral character, and must have been employed not less than Eight Months as Pupils or Assistants under a Civil or Mechanical Engineer.

India Office, November, 1873.

## ROYAL INSTITUTION OF GREAT BRITAIN.

ALBEMARLE-STREET, W.  
Professor W. C. WILLIAMSON, F.R.S., will, on THURSDAY NEXT, February 28, at Three o'clock, begin a Course of Five Lectures on **CRYPTOGAMIC VEGETATION**.—Subscription to this Course, Half-Guinea; to all the Courses in the Season, Two Guineas.

## ANTHROPOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND.

4, ST. MARTIN'S PLACE, Trafalgar-square, W.C.  
(In which are united the Anthropological Society of London, and the Ethnological Society of London.)

President.—Professor BUSK, F.R.S.  
Treasurer.—Rev. DUNBAR L. HEATH, M.A.  
Director.—E. W. DIBBOLD, Esq., F.R.S.

The INSTITUTE will meet on February 28th at Eight o'clock P.M. presently, when the following Papers will be read:—  
1. 'On the Bontoc, a Tribe of Red Indians, supposed to be extinct, which formerly inhabited Newfoundland.' By T. G. B. LLOYD, Esq., F.R.G.S.  
2. 'Notes on Indian Remains found on the Coast of Labrador.' By the same.  
3. 'On Skulls found near Tiflis.' By Commander Telfer, R.N.  
4. 'On a Peculiar Neolithic Implement.' By Sinclair Holden, Esq., M.D.

J. FRED. COLLINGWOOD, Secretary.

## ROYAL AGRICULTURAL SOCIETY OF ENGLAND.

**AGRICULTURAL EDUCATION.**—The Examination of Candidates for the Society's Prizes and Certificates will take place in the Week commencing TUESDAY, April 14, 1874.

Copies of the Form of Entry, which is required to be sent in by the 1st of March 1874, may be had on application to M. JENKINS, Secretary, 11, Hanover-square, London, W.

## THE ROYAL AGRICULTURAL SOCIETY OF ENGLAND.

**PRIZES FOR DISEASE-PROOF POTATOES.**

The following Prizes are offered:—

**CLASS I.** For an Early Potato, which shall be Disease-Proof during three years' trial, and possess the best Cropping, Keeping, and Cooking Qualities, 100l.  
**CLASS II.** For a Late Potato, which shall be Disease-Proof during three years' trial, and possess the best Cropping, Keeping, and Cooking Qualities, 100l.

A sum of 100l. is placed at the disposal of the Judges to divide, at their discretion, in Prizes to Disease-Proof Potatoes in the above Classes not obtaining either of the foregoing Prizes.

The last day of entry is the 14th of FEBRUARY, by which date One Tn of each kind of Potato entered to compete must be delivered, in the hands of 1 cwt. each, addressed to the Secretary of the Royal Agricultural Society, at the Agricultural Hall, Islington.

Forms of Entry and the Conditions of Competition may be obtained on application to H. M. JENKINS, Secretary, 11, Hanover-square, London, W.

R. Applicants for Forms of Entry must state in which Class they propose to compete.

## DESIGNS FOR SCHOLASTIC BUILDINGS.

**LONDON INTERNATIONAL EXHIBITION.**  
1874.—The COMMITTEE for ARCHITECTURE has recommended the formation of a SPECIAL COLLECTION of DESIGNS for SCHOLASTIC BUILDINGS for this year's Exhibition.

DESIGNS for COLLEGES, SCHOOLS, MUSEUMS, and LIBRARIES will be received for Exhibition up to the 16th MARCH. Labels and Forms may be obtained at the Offices of the Exhibition, Royal Albert Hall, Exhibition.

**MADAME CLARA SICARD** and Miss FLORENCE SICARD have RETURNED to TOWN, after fulfilling a series of brilliant Engagements at Swindon, Plymouth, Devonport, Tiverton and Truro Literary Institutes, with their SHAKESPEARIAN and MUSICAL ILLUSTRATED LECTURES, given for the Benefit of the "Hospital for Incurables" West Hill, February 21 and March 9. Now ready for the Spring and Summer Term, a New and Original Musical, Dramatic, Humorous Dialogue Entertainment, entitled "MRS. BONESMART'S DAUGHTER." North in May. Engagements already made for Whitby, Eton, and Middleburgh.—For Dates and Terms, address PARRY'S LIBRARY, 127, Fulham-road, London, S.W.

## READING ALOUD.—Miss EMILY FAITHFULL

continues her PRIVATE LESSONS and CLASSES for Home Reading, Public Speaking, Pronunciation, English Composition, &c. RESIDENT PUPILS received for a term of six or eight weeks. LECTURES on ELOCUTION, English Literature, Poetry, and Art, given by arrangement at Literary Institutes.

Apply to SECRETARY, 20, Norfolk-square, Hyde Park, London.

## OPEN SCHOLARSHIPS AND EXHIBITIONS.

ST. MARY'S HOSPITAL MEDICAL SCHOOL.

The following SCHOLARSHIPS and EXHIBITIONS will be awarded by open Competitive Examination at ST. MARY'S MEDICAL SCHOOL, in the First Week of OCTOBER, 1874.

Two Liberal Exhibitions in Natural Science, tenable for three years: one of the value of 50l. the first year, 40l. the second year, and 30l. the third year; and one of 30l. the first year, 20l. the second year, and 10l. the third year.

A Scholarship in Classics and Mathematics, tenable for three years, of the value of 20l., 30l., and 10l. for the first, second, and third years respectively.

An Exhibition in Natural Science of the value of 20l. for one year.

For further information apply to the Medical Tutor, Mr. KNOTT, at the Hospital, or to W. B. CHEADLE, M.D., Dean of the School.

## SHARPEY MEMORIAL.—A MEETING of the

GENERAL COMMITTEE will be held, at University College, on TUESDAY, the 3rd of March, at Three o'clock, to receive the TREASURER'S FINAL REPORT, and to CLOSE the ACCOUNTS.

JOHN MARSHALL,  
JOHN RUSSELL REYNOLDS, } Hon. Secs.

## HAYMAN DEFENCE FUND.—The Committee

of this Fund have with pleasure ACKNOWLEDGED the following SUMS, towards payment of the Costs of the intended Appeal to the Court of Chancery against the Wrongful Dismissal of the Rev. Dr. Hayman from the Head Mastership of Rugby School:—

Abraham, Right Rev.	Corbett, Mr. G.	41 1 0
Bishop	Corfield, W. H., Esq.	10 10 0
A Friend	M.D.	10 10 0
A Friend	Cotobadi, Major	2 2 0
A Friend	Cotobadi, Rev. Hugh	1 0 0
A Friend to Justice	Dale, Rev. L. W. T.	0 10 0
Ampleforth, Rev. Martin	M.A.	0 10 0
An Estonian	Dermar, Rev. E. C.	0 10 0
A Rugby Boy	Dod, Rev. Philip H.	20 0 0
Barkworth, H., Esq.	Dupuis, Rev. T.	1 1 0
Barkworth, Rev. Dr.	Durbin, Alex., Esq.	1 0 0
Bateman, Colonel	Durbin, Rev. J. V.	3 3 0
Batt, Rev. N. G.	Eagles, William, Esq.	3 3 0
Beauchamp, Rt. Hon.	Errett, Rev. C. W.	1 0 0
Earl	Fayer, J., Esq., M.D.	2 2 0
Beaven, Alfred B., Esq.	G.S.L.	2 2 0
Beek, J. Adams, Esq.	Frank, J. F.	1 1 0
Bellamy, Rev. Dr.	F.S.A.	1 1 0
Beal, Lady	Frank, Robert, Esq.	5 0 0
Benyon, Thomas, Esq.	Goodlake, Rev. T. W.	1 1 0
Bergheim, J. S., Esq.	Grundy, Rev. G. F.	0 5 0
Berke, Rev. Andrew	Gunning, Rev. Sir Henry	1 0 0
Bloxam, Rev. J. R., D.D.	Harris, W., Esq.	0 10 0
Bloxam, Rev. T. L.	Hartley, Rev. O.	1 1 0
Bradford, Rev. T. R.		
Brown, Henry, Esq.		
Bucknill, Henry, Esq.		
Backworth, Mrs.		
Burns, Rev. George		
Cassidi, Lieut.-Colonel		
Chase, Rev. D. P.		
Clarke, R. Trevor		

Every person who has at heart the welfare of our Public and Endowed Schools, and desires that the authority of their Head Masters be maintained in its integrity, and every lover of justice and fair play, is earnestly invited to give moral and pecuniary support to the Hayman Defence Fund.

Subscriptions may be paid directly to either of the undersigned; or to the credit of the Fund at the National Provincial Bank, Rugby; or at Messrs. Hanson, Bonner & Co., 1, Pall Mall East, London.

FORBES MACBEAN, Lieut.-Col. Rugby. }  
S. R. TOWNSEND MAYER, Richmond, Surrey. } Treasurers.  
February, 1874.

## NATIONAL OLYMPIAN ASSOCIATION for the PROMOTION of PHYSICAL EDUCATION.

**PRIZE ESSAYS.**

At the Fourth Festival of the above Association, to be held at Much Wenlock, on TUESDAY and WEDNESDAY, May 28th and 29th, 1874, under the Presidency of the Right Hon. the Earl of Bradford, a Prize, not in Money, but value 20l., with an Olive Crown and Silver National Olympian Medal, will be awarded for the best ESSAY on PHYSICAL EDUCATION, with special Reference to our National Elementary Schools; and a Prize value 5l., with a Bronze Medal, for the Second in Merit.

Essays, bearing a Motto only, to be sent, in a Sealed Envelope, to W. P. BROOKES, Esq., Much Wenlock, on or before FRIDAY, May 1st. A Note containing the name of the Author, in a Sealed Envelope, bearing outside a Duplicate of the Motto sent with the Essay, and marked also outside, "Olympian Essay," to be enclosed in another Envelope, and directed to Mr. BROOKES, Much Wenlock, by the same post. The Envelopes containing the Duplicate Mottos of the Selected Essays will be opened at the Luncheon on the Competition Ground, on TUESDAY, May 28th, at the Names of the Authors announced.

The Envelopes bearing the Mottos of the Unsuccessful Candidates will be opened, unless the Authors request the return of their Essays by a Note containing their Motto, and addressed to W. P. BROOKES, Esq., on or after June 4.

The Names of the successful Authors will be published in the Athenaeum immediately after the Festival.

Three Judges will be appointed to decide upon the merits of the Essays.

The Prizes will be reduced, or even withdrawn, should the Judges consider none of the Essays to be deserving.

Prizes in value, not Money, and amounting altogether to 200l., will be awarded to Amateurs only for Athletic and Gymnastic Competitions at the National Olympian Festival.

W. P. BROOKES, Hon. Sec.

Much Wenlock, Feb. 2, 1874.

## MATRICULATION.—UNIVERSITY of LONDON.

THE SPECIAL CLASSES for this Examination, held at St. Bartholomew's Hospital, will commence MARCH 2.

CHEMISTRY, illustrated experimentally.—THOMAS ELTOFT, F.R.S.

PHYSICS, MODERN LANGUAGES, &c.—MALCOLM LAING, M.A. Trinity College, Cambridge.

MATHEMATICS and NATURAL PHILOSOPHY.—Rev. J. T. DIBBOLD, B.A., late Fellow of St. Catherine's College, Cambridge.

Fees: Chemistry alone, Two Guineas; each of the others, Five Guineas; for the complete Course, Ten Guineas.

The Classes are not confined to Students of the Hospital.

Qualifications for the Preliminary Scientific B.Sc. and M.B. Examinations are also held.

For further information, apply to the WARDEN of the College, St. Bartholomew's Hospital, E.C.

## UNIVERSITY LOCAL EXAMINATIONS.

METROPOLITAN CENTRES for GIRLS.

## CAMBRIDGE EXAMINATION for WOMEN,

1874. London Centre.  
Candidates are requested to send in their Names, by March 25, to Mrs. A. DICK, Hon. Sec., 17, Victoria-street, S.W.

## BRADFORD SCHOOL BOARD.—CLERK to the BOARD REQUIRED:

to give all his time to the service of the Board. Salary not exceeding 300l. Written Applications, stating present Occupation, Qualifications, when at liberty, and accompanied by Copies of Testimonials, to be sent on or before TUESDAY MORNING, the 24th of February, addressed to the CHAIRMAN of the Board, Old Bank-chambers, Market-street, Bradford.

## MAIDSTONE PUBLIC LIBRARY and MUSEUM.

Persons qualified to perform the duties of ADDITIONAL CURATOR may apply, and send Testimonials to the Town Clerk of Maidstone, on or before the 5th day of MARCH. Salary, 10 l. per annum, payable Quarterly, with Unfurnished Apartments, Coals, and Gas.

## S. PAUL'S COLLEGE, STONY STRATFORD, Bucks.

A PUBLIC SCHOOL for the SONS of the CLERGY and Members of the Church of England.—Names of Candidates for Admission can be received for Michaelmas Term, by which time a range of New Buildings, comprising Studies, Class-rooms, and Dormitories, will be completed, and ready for occupation.

Exclusive terms for Board and Tuition, 50l. a year.—For further information, apply to the SECRETARY, S. Paul's College, Stony Stratford.

## EPSOM COLLEGE.—The Head Master is prepared to receive FORTY BOARDERS in ERASMUS WILSON HOUSE, which has recently been opened.

Particular attention is given to instruction in Natural Science. Inclusive charge, Twenty-five Guineas per Term, in advance. Entrance Fee, Three Guineas.—Apply to the Rev. Dr. West, the College, Epsom; or to the SECRETARY, at the Office, 37, Soho-square, London, W.

## BRIGHTON COLLEGE.

Patrons.—The Lord Bishop of Chichester, the Duke of Devonshire, Lord Leconfield, the Marquis of Bristol, &c.  
President.—The Earl of Chichester.

Principal.—The Rev. C. BIGG, M.A., late Senior Student and Tutor of Christ Church, Oxford.

Brighton College offers the usual Public School Education in a most healthy climate, peculiarly favourable to Boys of delicate constitution. Special arrangements are made for Pupils preparing for the Civil Service.

The Modern Forms have been organized with great care, and provide a thorough liberal and practical Education for Boys intending for Business or the active Professions. There is an excellent Laboratory, Workshop, &c.

The School is well endowed with Scholarships and Exhibition. Terms, 50 to 60 Guineas per annum, according to age.—Address the Rev. THE SECRETARY.

## HATCHAM MANOR HOUSE, NEW CROSS, S.E.

(Ten minutes' ride from the Crystal Palace). Select ESTABLISHMENT for YOUNG LADIES.

Principal.—Mrs. EDWARD KENTISH EVANS, assisted by five experienced Governesses (English, Parisian, and German), also by seven first-class Professors.

References, among many others, kindly permitted to:—The Ven. Archdeacon Allen, Presb. Vicarage, Shrewsbury. The Rev. M. Biggs, M.A., St. Mary's Vicarage, Peckham, S.E. The Rev. G. W. Conder, Forest Hill, S.E. The Rev. W. Gurney, M.A., Head Master, Grammar School, Doncaster.

The Rev. G. Hamilton, M.A., Head Master, Grammar School, Stockport. Col. F. Hill, J.P., Press Hall, Shrewsbury. J. W. Fosse, Esq., M.P., Darlington, Durham. Sir Elkann Arbuthnot, Manchester. Sir James Watts, Abbey Hall, near Manchester. Messrs. T. and C. Minshall, Solicitors, Oswestry.

## SHIRLEY HOUSE, ST. JOHN'S PARK, BLACKHEATH.—MRS. HENRY MACKINTOSH, assisted by her Sister, the Misses BIRCH, and a large and efficient Staff of Masters and Governesses, receives the Sons of Members of the Civil and Military Services up to 15 years of age.

Terms forwarded on application. Children, if desired, retained for Vacations.

The situation of the School (within six miles of London) is healthy and bracing.

## LADIES' SCHOOL.—First-class BOARD and EDUCATION in LANCASHIRE.—In order to increase the number of Pupils, Daughters of Clergymen and Professional Men taken at greatly reduced terms. Highest references.—Address X. Y. Z., Messrs. Deacon's, Leamhall-street, London.

## EDUCATION for GIRLS at SOUTHSIDE HOUSE, WESTON-SUPER-MARE.—Principal: Mr. and Mrs. J. B. SMITH and Miss FERRIS.—The Course of Study is adapted to the Standard of the Cambridge Local Examinations, and is under the personal supervision of Mr. H. B. Smith and Miss Ferris, who have had considerable experience in Teaching, and have successfully passed Pupils at the Cambridge and Oxford Local Examinations. French taught by a Resident Parisian lady. School RE-OPENED on WEDNESDAY, January 21.

## EDUCATION.—SEA-SIDE (WORTHING).—Preparation for Public Schools and Universities. Military and Civil Service Examinations, by the late Principal of a Public School, in connection with the London University, assisted by a Cambridge Wrangler; Pupils at the Cambridge and Oxford Local Examinations. French taught by a Resident Parisian lady. School RE-OPENED on WEDNESDAY, January 21.

## EDUCATION.—GERMANY.—DETMOID, near HANOVER.—Madame STEINHAUSEN'S Establishment. Comfortable Home, large Garden, liberal Domestic Arrangements. Great Educational Advantages. Pupils accepted to Detmold. Terms, 50 to 70 guineas. Highest References.—Address, Mlle. ERNA STEINHAUSEN, 33, Upper Gloucester-place, Dorset-square, London.

## NOTICE.—LADY'S MAID or COMPANION.

A respectable Person, age 34, wishes to ATTEND a LADY going to the South of Europe. The Lady in whose service she now is has known her for over Ten Years, and is willing to give her the highest Character.—Address G. S. L., care of H. Greenwood, Advertising Agent, Liverpool.





In Chancery: "G. C. Turner and Others against W. C. Turner and Others."

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will **SELL** by AUCTION, at their Great Rooms, King-street, St. James's-square, on **TUESDAY** March 26, and following Days, at 1 o'clock precisely, the **FOURTH** Portion of the valuable **ENGRAVINGS** from the works of **J. M. W. Turner, R.A.**, comprising choice early proofs of the following Plates:—*Grand Canal*, engraved by J. T. Willmore—*Modern Italy*, engraved by **W. Miller**—*Ancient Carthage*, engraved by **D. Wilson**—*Venice*, the Grand Canal, by **W. Miller**—*Oxford*, by **E. Goodall—*Heidelberg*, by **R. A. Prior—*Mercury and Argus*, by **J. T. Willmore**—Also the whole of the impressions from the four unpublished **Mezotint** Plates, viz. *Fishing Boats*, *Pass de Calais*, engraved by **W. Davison—*The Garden of Bonaparte*, by **E. B. Quilley—*The Deluge*, by the same engraver—And the *Field of Waterloo*, by **L. C. Lewis**. Numerous proofs worked upon by **R. M. W. Turner, R.A.**, and Engravings.********

May be viewed two days preceding, and Catalogues had.

The Works of the late **D. H. M'KEWAN**, of the Institute of Painters in Water Colours.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will **SELL** by AUCTION, at their Great Rooms, King-street, St. James's-square, on **FRIDAY** March 6, and following Days, at 1 o'clock precisely, the remaining Works, in Water Colours, of that distinguished Member of the Institute of Painters in Water Colours, **DAVID H. M'KEWAN**, Esq., including his **COLLECTION** of **WATER-COLOUR DRAWINGS**, comprising Specimens of the following Artists:—  
G. Barrett W. H. Kearney F. W. Topham  
W. Bennett W. L. Linton C. Vacher  
D. Cox W. L. Linton L. Thomas  
J. H. D'Egville J. H. Mole L. J. Wood  
W. W. Deane J. G. Philp H. W. Whymper  
H. Hine T. L. Norwitham H. Warren  
Mrs. Harrison C. Smith

May be viewed two days preceding, and Catalogues had.

*Picture, Drawings, and Sketches for the Orphans of the late GEORGE SHALDES.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will **SELL** by AUCTION, at their Great Rooms, King-street, St. James's-square, on **MONDAY** March 3, at 1 o'clock precisely, the **PICTURES, DRAWINGS, and SKETCHES** constructed by **ARTIST** **DAVID H. M'KEWAN**, Esq., and the **Benefit of the Orphans of the late GEORGE SHALDES.**

May be viewed two days preceding, and Catalogues had.

A Valuable Collection of Rare and Early Music, Works on Music, and Valuable Books.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will **SELL** by AUCTION, at their Great Rooms, King-street, St. James's-square, on **MONDAY** March 3, at 1 o'clock precisely, the **PICTURES, DRAWINGS, and SKETCHES** constructed by **ARTIST** **DAVID H. M'KEWAN**, Esq., and the **Benefit of the Orphans of the late GEORGE SHALDES.**

May be viewed two days preceding, and Catalogues had; if by post, on receipt of four stamps.

Valuable Library of the late **ROBERT NASMYTH, Esq.**, of Edinburgh.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will **SELL** by AUCTION, at their Great Rooms, King-street, St. James's-square, on **MONDAY** March 3, at 1 o'clock precisely, the **PICTURES, DRAWINGS, and SKETCHES** constructed by **ARTIST** **DAVID H. M'KEWAN**, Esq., and the **Benefit of the Orphans of the late GEORGE SHALDES.**

May be viewed two days preceding, and Catalogues had; if by post, on receipt of four stamps.

A small Collection of English Coins and Medals in Gold, Silver, and Copper.

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May be viewed two days preceding, and Catalogues had; if by post, on receipt of two stamps.

Last Portion of the Stock of Books of **JOHN CAMDEN HOTTEN**, of Piccadilly.

**MESSRS. PUTTICK & SIMPSON** will **SELL** by AUCTION, at their House, 47, Leicester-square, W.C., on **MONDAY**, February 25, and following Days, at 1 o'clock precisely, the **PICTURES, DRAWINGS, and SKETCHES** constructed by **ARTIST** **DAVID H. M'KEWAN**, Esq., and the **Benefit of the Orphans of the late GEORGE SHALDES.**

May be viewed two days preceding, and Catalogues had; if by post, on receipt of two stamps.

Monthly Sales of Music and Musical Instruments.

**MESSRS. PUTTICK & SIMPSON** will **SELL** by AUCTION, at their House, 47, Leicester-square, W.C., on **FRIDAY**, February 27, an **ASSEMBLAGE** of **ANCIENT and MODERN MUSIC**; also **Pianofortes—Harmoniums—Harp—Violins**—**Violoncellos**, &c. Catalogues on receipt of two stamps.

Library of a Collector.

**MESSRS. PUTTICK & SIMPSON** will **SELL** by AUCTION, at their House, 47, Leicester-square, W.C., on **MONDAY**, March 3, and following Days, at 1 o'clock precisely, the **PICTURES, DRAWINGS, and SKETCHES** constructed by **ARTIST** **DAVID H. M'KEWAN**, Esq., and the **Benefit of the Orphans of the late GEORGE SHALDES.**

Catalogues on receipt of four stamps.

Valuable Assemblage of Miscellaneous Property.

**MESSRS. PUTTICK & SIMPSON** will **SELL** by AUCTION, at their House, 47, Leicester-square, W.C., on **FRIDAY**, March 6, at 1 o'clock precisely, a large **ASSEMBLAGE** of **MISCELLANEOUS PROPERTY** (removed from the house of a Gentleman at South Kensington), comprising a Collection of Minerals—Fossils and Shells—Chinese and Indian Curiosities—Carvings—Medallions—Weapons, &c.—Scientific Instruments—Photographic Apparatus—Jewellery—Plate—and numerous Useful and Decorative Articles.

Catalogues on application.

Engravings, Drawings, and Paintings.

**MESSRS. PUTTICK & SIMPSON** will **SELL** by AUCTION, at their House, 47, Leicester-square, W.C., on **MONDAY**, March 3, at 1 o'clock precisely, a large **ASSEMBLAGE** of **MISCELLANEOUS PROPERTY** (removed from the house of a Gentleman at South Kensington), comprising a Collection of Minerals—Fossils and Shells—Chinese and Indian Curiosities—Carvings—Medallions—Weapons, &c.—Scientific Instruments—Photographic Apparatus—Jewellery—Plate—and numerous Useful and Decorative Articles.

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LITERATURE

Papers referring to Shakspeare. By J. O. Halliwell. (Privately printed.)

It is a common lament, and by many eager spirits it is felt to be a real grievance, that we are so scantily informed as to the lives of our noblest poets—that in a certain sense

The world knows nothing of its greatest men. True it is that they pass before our wistful eyes, like Virgil and his guide in their nether journey,

Obscuri sub luce maligna.

That this vexatious darkness will ever be wholly dissipated, and that we shall see in perfect clearness the forms and the movements whose present dimness, or invisibility, so troubles us, is certainly not to be expected; but there is good reason for hoping that the obscurity may be in some degree at least diminished, the shrouding clouds pierced by some few rays of light, and those coveted outlines discerned, if not distinctly, yet somewhat less hazily. With regard to Chaucer, the discoveries lately made, and now making, at the Record Office, of which accounts have appeared from time to time in our columns, this hope is in the very act of realization. The mists that surrounded him are growing thinner, and so he seems nearer to us, and better knowable. Still more cheering is it to have grounds for believing that as to Shakspeare too fresh facts may be forthcoming. It is certain that all the sources of information about him are not exhausted. The statement of Steevens is no longer true, if, indeed, it was ever true.

"All that is known with any degree of certainty concerning Shakspeare," wrote that peremptory commentator, "is that he was born at Stratford-upon-Avon; married and had children there; went to London, where he commenced actor and wrote poems and plays; returned to Stratford, made his will, died, and was buried." The ceaseless industry of Malone and his fellows has added fact to fact, till what has been gained from oblivion is of no contemptible amount. It is possible that yet greater additions may be made. There may be lurking in the corner of some library, public or private, or in some not yet finally sifted repository of national documents, still fuller illustrations of what may well be a central interest with all English-speaking peoples. If ever—to echo words of Malone's—if ever the office books of Tilney and Sir George Buc should be found! Tilney and Sir George Buc were Masters of the Revels before Sir Henry Herbert, and, if ever their official records should be discovered, it is probable the dates of Shakspeare's plays would be conclusively settled, and we should know for a certainty what was the progress of his art, and could study at our leisure his splendid growth. And it is easy to conjecture other fountains of information that may, sooner or later, be opened. Of some, indeed, there are already rumours, of which we hope in due time to give good account. Of course these investigations as to the biography of the supreme dramatist are not to be regarded as the final and highest Shakspearean work. They are only means to an end. But they are means

of very considerable value. And every genuine student of Shakspeare will be thoroughly grateful for any enlargement of them.

This line of Shakspearean study is not likely to be neglected or ill followed, whilst we have amongst us one so ardent and so able to pursue it as Mr. Halliwell. What we have specially to announce in this paper is a fresh discovery made by him, which, partly at the instance of Mr. Furnivall, the Director of the "New Shakspeare Society," as we gather from the "Note" prefixed to the copy now, thanks to Mr. Halliwell's courtesy, before us, he has considerably decided to place at once within the reach of those who may care for it.

And who will not care for it? The mere occurrence of Shakspeare's name is enough to make any Elizabethan document or book interesting; and here we have a series of papers concerning the theatrical company to which he belonged, and in one of them an account of his first belonging to it.

"Nearly four years," says the "Note," "have elapsed since the day on which, in search of materials for a work on the Life of Shakspeare, it was my good fortune to discover a remarkable series of documents respecting the Globe and Blackfriars, in which the nature of the poet's connexion with those two theatres was for the first time satisfactorily ascertained. It was my intention to have published these manuscripts long since, and in fact some progress in the composition of my new work had been made when circumstances enforced almost exclusive attention to other matters. . . . In the summer of 1870, by the kind permission of the authorities of the Lord Chamberlain's Office, I was enabled to examine all the old books therein preserved, with liberty to copy any documents relating to the Early English stage. . . . Amongst the miscellaneous records was a small thin folio manuscript, bearing the title of 'Presentations and Warrants in the Years 1631, 1632,' &c. Upon looking it over, I could hardly believe my eyes when coming across a list of shareholders in the Blackfriars and Globe Theatres, with information respecting their management that no amount of reading could have elicited from a million of scattered notices. Although the papers were of a somewhat late date, they emanated from persons well acquainted with the stage of Shakspeare's time. The last petition contains the evidences of Cuthbert and Winifred Burbage, the great actor's brother and wife, one of whom at least was unquestionably familiar with all that related to Shakspeare's connexion with the stage."

We think our readers will sympathize with Mr. Halliwell's surprise and satisfaction. He could hardly believe his eyes when coming across those familiar names, Burbage, and Lowen, and Taylor, and Condell or Cundall, and Heming. He fairly reminds us of Keats "on first looking into Chapman's Homer." He had travelled much in the realms of black letter and of manuscript; through many registers and records had he been; yet this was an ecstatic moment.

Then felt he like some watcher of the skies  
When a new planet swims into his ken;  
Or like stout Cortez, when with eagle eyes  
He stared at the Pacific.

May Mr. Halliwell's generous zeal be often so rewarded!

These papers are of the year 1635, nearly twenty years after Shakspeare's death, but they take us into the midst of the circle where he was once so well known amongst those he called "fellows." The circle, it is true, is not unbroken; the place that knew Richard Burbage, the famous actor of Richard the Third,

of King John, of Richard the Second, of Henry the Fifth, of Lear and Othello, and Macbeth, knows him no more. Heming and Condell, the editors of the Folio of 1623 (to whom, with Richard Burbage, the poet gave and bequeathed "xxviii. viiid. a-peece to buy them rings"), are gone; Kempe, the Launcelot and Touchstone of his day, has joined his famous comrade in the other world; but there yet survive many with whom Shakspeare was once intimate, and those who had departed are still represented. There is Cuthbert Burbage, the great actor's brother; and the great actor's wife Winifred (now married to the actor Robinson), and his son William; Mrs. Cundall, widow of the Henry of the Will; William, son of John Heming; and, besides these relics, there is Lowen, one of the chief of the King's players after Heming and Burbage had passed away; and Taylor, a famous actor in his time, the original performer of Hamlet; and Swanston and Shanks, who had probably many a time trod the boards along with the author, whose association with them is a warrant for their immortality.

These papers, six in number, with a closing note by the original receiver of them, all relate to one and the same matter. Five of them are petitions and counter-petitions, addressed to the Lord Chamberlain of His Majesty's household, viz., Philip, Earl of Pembroke and Montgomery, brother of the William whom some critics have identified with the "W. H." of the Sonnets; two are the rescripts, or memoranda, of his Lordship.

The series opens with the petition of three of the King's Players—this company was under the government of the Lord Chamberlain—that they might be admitted sharers or "house-keepers"—shareholders, as we should say—in the play-houses of the Globe and Blackfriars. The complainants are Robert Benfield ("Benefield"), Heliard (also "Eyllærdt," also "Eyllardt," elsewhere Elyard and Eliard), Swanston, and Thomas Pollard, all names of more or less note. Their grievance is that they do not get their fair share of the profits. It seems that those "interested in the house," or the "house-keepers," received for themselves half the receipts for the galleries and boxes, and at the Globe half the money taken at the tiring-room (i. e. the green-room) door; the remaining half, and the money received at the "outer doors," that is, it would seem, the receipts for the pit, was divided amongst the actors; so that those who were both shareholders and actors received a greatly superior dividend to those who were actors only. It is against this inequality that the above-mentioned trio make their murmur. The actors, it appears, had to defray the working expenses. They had to pay "the hired men," the supernumeraries wanted on occasion; to provide "apparel, poets, lights, and other charges of the houses whatsoever." A strange conjunction—"apparel, poetes, lightes," &c.—Falstaff's trunk-hose, Falstaff's creator, and the candles to see them by! They judiciously omit to mention that the shareholders paid the rent. Then comes an account of the shares as then held. Of the sixteen Globe shares:—

"Cuthbert Burbage" holds	3½
Winifred " (now Mrs. Robinson)	3½
Mrs. Cundall	2
"Shanks," who had purchased from "Hemings"	3
Taylor	2
Lowen	2

The eight Blackfriars stand thus:—

Shanks	2
Burbage	1
Mrs. Robinson	1
Taylor	1
Lowen	1
Mrs. Candall	1
Underwood	1

The petition is to the effect that the Burbages may be directed to sell two of their Globe shares, and Shanks one of his Globe shares and one of his Blackfriars to the complainants; "for which your petitioners shall have just cause to besee your Lordship, as, however, they are dayly bound to doe, with the deuotions of most humble and obliged beadsmen."

Next comes his Lordship's reply, dated "Court at Theobalds, 12 July, 1635," that "having considered this petition, and the severall answers and replies of the parties, the merites of the petitioners, the disproportion of their shares, and the interest of his Majesties service," he thinks fit and does order that the complainants shall be admitted to the purchase of the shares they desire; and he desires "the housekeepers, and all others whome it may concerne, to take notice and to conformance themselves therein accordingly"; and then follow threats in case of disobedience.

But the order and the threats were in vain. The shareholders clung to their possessions. And so in the 3rd Document Messrs. Benfield, Swanston, and Pollard, as importunate as the defendants were tenacious, address the Lord Chamberlain once more. In this second petition they gave more minute details; they state that the working expenses amount to

"900 or 1,000*l.*, or thereabouts, per annum, beeing 3*l.* a day one day with another, besides the extraordinary charge which the said actors are wholly at for apparell and poets, &c.; Whereas the said housekeepers out of all their gaires have not till our Lady Day last paid above 65*l.* per annum rent for both houses, towards which they rayse betweene 20 and 30*l.* per annum from the tap howses and a tenement and a garden belonging to the premises &c., and are at noe other charge whatsoever, excepting the ordinary reparations of the houses. See that upon a medium made of the gaynes of the housekeepers and those of the actors one day with another throughout the yeere, the petitioners will make it apparent that when some of the housekeepers share 12*s.* a day at the Globe, the actors share not above 3*s.*"

They pray that the matter may be settled in the way previously urged, or, otherwise, that his Lordship may be pleased to consider "whether it bee not reasonable & equitable that the actors in generall may enjoy the benefitt of both houses to themselves, paying the sayd housekeepers such a valuable rent for the same as your Lordship shall thinke just and indifferent."

And now come two counter-petitions, one from Shanks, the other from the Burbages.

Shanks, in document (d), relates how he bought the shares he holds, and what he paid for them, which came to more than 350*l.* William Heming ("Hemings"), of Christ Church, was clearly not the man of business his father was. It was he who sold the shares to Shanks, and received help from him "since hee was in prison." To return, this petitioner refers to his long dramatic service; he is "an old man in this quality" (compare 'Hamlet,' II. ii. 363), and has yet made no provision "for himselfe in his age, nor for his wife, children and grandchild"; moreover, his profits "are thinges very casuall and subject to bee discontinued and lost by sicknes &c.,

through the plague, for during such visitations the theatres were closed; see the licence 'Pro Jacobo Burbage et aliis,' 1574, &c.] and diverse other wayes, and to yield noe profit at all." Further, he urges that the applicants are well enough paid; they each received 180*l.* "this yeere last past"; besides which, "Mr. Swanston, one of them who is most violent in this business," "had and received this last yeere above 34*l.* for the profit of a third part of one part in the Blackfriars which hee bought for 20*l.*, and yet hath enjoyed two or three yeeres already, and hath still as long time in the same as your suppliant hath in his, who for soe much as Mr. Swanston bought for 20*l.* your suppliant paid 60*l.*," &c. The amount of the rent, he says, is 100*l.*, "besides reparacions, which is dayly very chargeable unto them." He further states that he "hath still of his owne purse supplied the company for the service of his Majesty with boyes, as Thomas Pollard [now, it may be presumed, one of the three would-be shareholders], John Thompson, deceased (for whom hee paid 40*l.*), your suppliant having paid his part of 200*l.* for other boyes since his comming to the company, John Honiman, Thomas Holcome, and diverse others, and at this time maintains three more for the sayd service"; and that he is not in a position to sell his shares, for he has made them over "for security of moneys taken up . . . of Robert Morecroft of Lincolne, his wifes uncle for the purchase of the sayd partes." Lastly, he hopes his Lordship will not encourage demands of such a kind, or there will be no peace; young men "shall alwayes refuse to doe his Majesty service unless they may have whatsoever they will, though it bee other men's estates."

Next comes the most important document of the collection, the counter-petition of the Burbages—"Cutbert Burbage and Winifred his brother's wife [Robinson, who had married her, is quietly ignored], and William his sonne." The general drift of this paper coincides with that of the preceding. It is urged that the complainants ought to be content with their present havings, &c.; but the tone of the document is such as befits a family of such theatrical eminence as that of the writers. They are "the old family" of the stage. "The father of us . . . was the first builder of playhouses." They speak of the complainants as "men soe soone shot up," and as "these new men that were never bred from children in the king's service" (was not Pollard so? see above); and grow genuinely indignant at the thought of the proposed outrage. The passage of the utmost interest in their paper, and in the whole collection, is that in which they sketch the history of the theatres and of the company:—

"The father of us, Cutbert and Richard Burbage, was the first builder of playhouses and was himselfe, in his younger yeeres, a player. The Theater he built with many hundred poundes taken up at interest. The players that lived in those first times had onely the profits arising from the dores, but now the players receive all the commings in at the dores to themselves and halfe the galleries from the housekeepers. Hee built this house upon leased ground by which means the landlord and hee had a great suite in law, and by his death, the like troubles fell on us, his sonnes; wee then bethought us of altering from thence, and at like expence built the Globe, with more summes of money taken up at interest, which lay heavy on us many yeeres; and to ourselves wee joynd those deserving men, Shaksper, Hemings, Con-

dall, Phillips, and others, partners in the profits of that they call the House, but making the lease for twenty-one yeeres hath benee the destruction of ourselves and others, for they dyinge at the expiration of three or four yeeres of their lease the subsequent yeeres became dissolved to strangers as by marrying with their widdowes and the by their children. Thus Right Honorable, as concerning the Globe, where wee ourselves are lessees. Now for the Blackfriars, that is inheritance; our father purchased it at extraordinary rates and made it into a playhouse with great charge and trouble; which after was leased out to one Evans, that first sett up the boyes commonly called the Queenes Majesties Children of the Chappell. In processe of time, the boyes growing up to bee men, which were Underwood, Field, Ostler, and were taken to strengthen the King's service, and the more to strengthen the service, the boyes dayly wearing out, it was considered that house would be as fit for ourselves, and soe purchased the lease remaining from Evans with our money, and placed men players, which were Hemings, Condall, Shakspeare, &c. And Richard Burbage, who for thirty-five yeeres paines, care, and labour, made meanes to leave his wife and children some estate, and out of whose estate many of other players and their families have benee mayntained, these new men, that were bred from children in the King's service, take away, with oathes and menaces, that we shall bee forced, and that they will not thanke us for it; soe that it seemes they would not pay us for what they would have or wee can spare, which more to satisfie your honor than their threatening pride, we are for ourselves willing to part with our part betwene us, they paying according as we have had benee the custome and the number of yeeres the lease is made for."

It is not too much to say that this is one of the most important passages regarding Shakspeare that has yet been discovered. As to his connexion with the stage it is the most important. We cannot do more now than point out the leading features of it. We are sure that for exposition and illustration it is in good hands with Mr. Halliwell. And we hope that he will let as little time as is consistent with sound workmanship elapse before he makes the result of his researches generally accessible.

For the first time we have a direct and trustworthy account of Shakspeare's first connexion with the Lord Chamberlain's players and the Globe Theatre. It would appear that it was after the building of the Bankside theatre that "those deserving men, SHAKSPEARE, Hemings, Condall, Phillips, & others," were made "partners in the profits of that they call the House." Now, that house was erected about 1594; so that a certain list purporting to give the names of the Blackfriars shareholders in 1589, or rather the views it represents, for the list itself has now for some years been accepted as spurious, are finally negatived. Again, we see that those biographers are mistaken who have represented the building of the Globe as an enterprise undertaken by Shakspeare himself. Further, it was not, it would seem, till the time when Evans's lease of the Blackfriars Theatre was purchased back from him that the said "deserving men" acted in that theatre. Now this re-purchase was made when the Children of the Chapel whom Evans had "set up" there grew to be men. Of these children, Underwood, Field, and Ostler are specially named; and we know that these three acted as boys in Ben Jonson's 'Poetaster,' in 1601, and that Ostler and Underwood acted as men in 'The Alchemist,' in 1610. If they were



taken to strengthen the King's service, the transference did not take place till after May, 1603, obviously, and also because not till the accession of James the First was Burbage's company specially retained by the King, and entitled the King's Players. Thus we learn that Shakspeare's connexion with the Blackfriars Theatre began at a much later date than is commonly supposed. Also, does it not seem probable that he continued to act later than the general opinion allows? On various other matters of interest suggested by this passage, we cannot now enter.

The sixth document reports how Shanks had attempted to make an arrangement with this discontented three; "but they not only refused to give satisfaction, but restrained him from the stage."

The series concludes with a Memorandum by the Lord Chamberlain:—

"I desire Sir H. Herbert and Sir John Finett, and my solicitor Daniell Bedingfield, to take this petition and the several papers hereunto annexed into their serious considerations, and to speake with the severall parties interested, and therupon and upon the whole matter to sett downe a proportionable and equitable summe of money to be payd unto Shanks for the two partes which hee is to passe unto Benfield, Swanston and Pollard, and to cause a finall agreement and conveyances to be settled accordingly, and to give mee an account of their whole proceedings in writing.—Aug. 1, 1635."

#### CENTRAL ASIA.

*Central Asia and the Anglo-Russian Frontier Question.* By Arminius Vambéry. Translated by F. E. Bunnëtt. (Smith, Elder & Co.)

It has been, in some degree, the fashion to decry M. Vambéry and his utterances on the Central Asia question, or rather it has been, for some peculiar reason, an understood thing that no heed should be taken of the advice which he has voluntarily given to England on the subject of Russian advances in Central Asia. This may be attributable to the opinions of public men and authorities on the question in England, to whom he first introduced himself on his return from his remarkable travels in Central Asia; it may also be ascribed in a measure to the inaccuracy of some of the statements which he has given to the world in his books, and to his acknowledged enmity to Russia. The reiterated exposition of his knowledge of Russia and of Russia's Asiatic policy seems to be accepted as the mere tactics of a man strongly prejudiced against Russia, her Government and her people. We cannot allow ourselves either the time or the space to attempt any further explanation of the reasons why M. Vambéry has not established himself as an authority among us, nor need we be his apologists so long as the book which we are now noticing is read with all the attention which it deserves.

We may, nevertheless, remark that M. Vambéry's views and opinions need have no less weight in our estimation from the circumstance of his being a foreigner and a Hungarian. The subject which he deals with must be considered by us exclusively on its own merits, so that whether he be "Russophobic" or "Anglomaniac," we should in no way be justified in pooh-poohing his opinions, so long as we acknowledge his right to enunciate them. Notwithstanding, therefore, the several errors in

the account of his travels of which M. Vambéry has been accused, we feel bound to own that he is a correct exponent of the Russian policy in Central Asia.

In reading M. Vambéry's works, we do not in the least complain of his familiar acquaintance with all that is or has been written on Central Asia by Russians; we rather admire the way in which he applies that knowledge to the arguments which he brings to such logical conclusions. Had M. Vambéry been an Englishman of acknowledged public or official repute and station, his opinions might, to say the least, have been embarrassing to outgoing Ministers. Had he been a too candid Russian of some eminence, his revelations might have caused a correspondence between the English and Russian Governments of a nature less calculated to assuage public feeling in this country than that which is known to have taken place. Being what he is, M. Vambéry has been regarded, rightly or wrongly, as the wildest of Russophobic, who could safely be ignored.

Of the soundness of M. Vambéry's judgments we can now have barely a doubt, seeing that his forecasts in respect to the probable issues of various Russian operations in Central Asia have all proved correct to the letter.

We find at page 364 of this last work of M. Vambéry's, which was written and published before the Khivan Expedition, and immediately after Count Schouvalof's mission to London, a piece of advice given to our Government:—"In the first place," he says, "Mr. Gladstone and his colleagues would do better to weigh the value of Russian promises." Then he argues how impossible it will be for the Russian Government to fulfil its promise with regard to the immediate evacuation of the Khivan territory after giving "a little lesson to the Khan, and inducing him to conclude a commercial treaty"; for, he says, "however much she (Russia) may now be stimulated by noblest disinterestedness, Russia cannot keep her promise, and dare not do so, unless she chooses to be obliged, by temporary re-occupation of the whole country on the lower Oxus, to procure the desired commercial intercourse and peaceful neighbours." We have seen how this has been verified by the issue. The Russian troops remained two months in Khiva, and the result of the expedition has been the imposition of a heavy fine on the Khanate, and the permanent annexation of all the Khivan country on the right bank of the Oxus, with the establishment of a fort near Shurakhan, which, now that the annexation has been effected, is after all to be removed to Kungrad or thereabouts.

"It has," continues M. Vambéry, "often enough been proved that words spoken on the Neva could not always be brought into perfect harmony with the actions of the representatives of the Czar in the East; in fact, they sometimes betrayed double-dealing and evident deceit." This remark applies admirably in the instance which we are about to quote.

It was given out that as the delta of the Oxus did not offer a single suitable site for the erection of a fort, it was found needful to establish a garrison somewhere in the vicinity of Shurakhan, where General Kaufmann crossed the river. The fort of Alexander-Petrovsk having, therefore, been raised on a site within three or four miles of Shurakhan, the annexation of the lands along the right bank of the Oxus in

its lower course was necessarily involved in this operation. But this annexation having been effected, it was shortly afterwards discovered that part of the garrison could very conveniently be transferred to Kungrad, on the delta of the Oxus, and this is now on the eve of being done.

M. Vambéry's prediction with reference to the non-fulfilment of the Russian promise as regards Khiva,—"which," he says, "never could and never has occurred to them" (i.e. the fulfilment),—having, as we have seen, proved correct, let us now pass on to the author's forecast as to probable Russian movements in the future. He predicts, writing in the beginning of 1873, that the Russians will consolidate themselves on the east coast of the Caspian.

"And by a march against Chorassan and Herat, along that road which Burnes partially reconnoitred in 1832, she will procure herself a firm and lasting basis. The Russian army will then, sooner or later, be compelled by circumstances to inspire respect among the wild predatory Tekke and Sarik Turcomans in the south-east of the Hyrcanian Steppes, to draw nearer to the arable land on the slopes of the Paropamisus, i.e., to choose at Merv, or perhaps still further to the East, a station suitable for holding a defensive position."

The only comment which we will make on this is, that since this was written, and since the expedition to Khiva, the Turcomans have been provoked to hostilities, and the expedition to Merv is said on all sides to be a settled project for next spring.

Here, again, we will let M. Vambéry speak for himself:—

"If, therefore, the Russian diplomatists succeed in persuading the English that the possession of Khiva is only provisory, and should this possible possession not be met from the first by preventive measures, it will be an easy thing for the Russian army to march to the north-west frontier of Afghanistan at a time when Great Britain, far from anticipating such a movement, is standing unprepared, and in the utmost calmness, on her line of defence on the Indus and the passes of the Saleiman. I do not mean to say by this that Russia designs any surprise, and that England generally has to fear such an attack. No; the result of this chess move will only be that Russia will arrive sooner on the true arena of subsequent events; and this precedence must not be allowed on the part of England, if it is a settled fact that Russia's immediate vicinity on the north-west frontier of India is dangerous, and therefore, under any circumstances, is to be guarded against."

In one point, M. Vambéry has erred. He has said that Russia will express herself definitely on the subject of the line of demarcation of Afghanistan, so far as it defines the northern boundary of that state, which, by the way, has too much of a provisional character. Russia has not thus expressed herself, nor is she likely to do so in this or any other matter concerning us, until she comes into almost immediate contact with our interests. M. Vambéry has attached paramount importance to the Khiva affair, without considering that it is the Turcoman question alone which can and will result in troubles, considering the course Russia is pursuing with such obstinacy.

"Nothing," says M. Vambéry most truly, "but a frank and honest policy, and an open and unequivocal course of conduct, can solve this fatal Central Asiatic question; and as Great Britain desires no extension of frontier beyond the Suleiman range, and entertains no vast political plans

in connexion with this extension, it is Russia alone on whose behaviour the maintenance of peace depends, and who can avoid the mighty collision of the two great European Powers in Asia, just as it also lies in her hand to provoke it."

In perusing M. Vambéry's book, we find ourselves unhesitatingly agreeing with him under all the main heads of his argument. At page 47, he asks whether we are "really ignorant of what a permanent representative in Afghanistan might effect both for the interests of England and for the benefit of the Afghans themselves"? It is, indeed, strange that we have never seized the many opportunities we have had since 1842 of establishing such a representation. The policy which has dictated an entire estrangement from Afghanistan ever since that fatal year (always excepting occasional receptions of Afghan envoys and grants of large sums of money, with arms,) can only be viewed as an unnecessary and voluntary self-imposition of a penalty for our occupation of Afghanistan at that period. Another generation has since then succeeded to the government of that country. Yet, it is notorious that, notwithstanding the subsidies of money and arms which we have sunk in the country, we have not the smallest influence in the councils of the present Emir, who is even said to be drifting into a dangerous intimacy with Russia. Why have we been so conservative in our one idea of abstention from all attempts to establish an exclusive influence in Afghanistan in the interest of the country itself, and thus perpetuated the memory of our own disaster there?

But this is a subject that may be painful to the political consciences of some of our statesmen. We would rather dismiss it, and refer again to M. Vambéry; and, in doing so, we fall upon a passage which is more gratifying to our national vanity. Speaking of the civilizing influence exerted by England and Russia respectively in Asia, and comparing results so far as they have been evident in each case, M. Vambéry observes:—"Russification is, of course, a step from Asia to Europe. As the Government of Alexander the Second has hitherto acted, it may even be called a transition point; yet, who can blame us if we prefer the English system of civilization to this tedious process, the results of which even appear doubtful, while, up to the present time, this other system has such brilliant and surprising results to exhibit in India and in every place where it has come in contact with Asiatics?"

In another passage he asks, and we believe with good reason, "Must we not regard 'Russification' as the greatest result attained?"

It is evident that the Russians have resolved to work Central Asia for their own exclusive benefit. But what results can they show on the Amur river, in Eastern Siberia? That river has been given over to Cossacks, and the ports at its mouth are naval stations, established merely for the purpose of developing a menacing power in the adjacent seas.

The conquest of the Caucasus—a province of immense natural wealth—has equally proved barren of results to the cause of civilization. The Russian province of Turkestan is hermetically closed to all foreign trade; not a bale of foreign merchandise is, or will be, allowed to enter the province unless it be imported

surprisingly. The Russians do not educate their subjects: they only train them politically. "We are here," said General Kauffmann, at Kuldja, "not for a day, but for ever, and, therefore, you must be obedient subjects of the Czar." The conquered become slaves, and are forced back into the rear rank "to hear and to obey." The Russian rule in Central Asia is a rigid military rule, and although superior in some respects to the rule it has replaced, yet extortion is reported to be generally practised by the subordinate officers of the new administration.

We fully endorse M. Vambéry's views, and even follow him in his prognostications. In recommending his book to the serious consideration of statesmen and politicians, we feel called upon to observe that he shows less enmity against Russia as a nation than unflinching and justifiable antagonism to political chicanery, to dangerous military ambition, and generally to a policy which is tending gratuitously to injure the cause of a more beneficial influence and of a higher form of civilization in Central Asia.

We add a word of regret that M. Vambéry has not found a better translator, one who could have converted his proper names into English according to the system of spelling which has been adopted in England and in India. Miss Bunnott gives us "Todten Bay" instead of "Mertvi Kuduk," and "Amoor" instead of Amu; and in all cases adheres to the German nomenclature. This is a great pity, for those who have studied Central Asian geography with the aid of English maps will be perfectly at sea in "Todten Bay." General Kryjanofski will hardly recognize his own name in Krischanofski; there surely is no such person as Colonel Ktchirikoff; and, moreover, the geography of Central Asia has been made needlessly difficult by the introduction of such names, for instance, as "Kohne Uergentch." "Karakalpakian" is not euphonious; and "Surh," only after much straining of the mind, can be recognized as meaning the "Surkh-áb." It is, nevertheless, to be hoped that the appearance of this work in an English garb, however imperfect, will, by its diffusion, prove to the Russian Government that, notwithstanding the marriage festivities which have recently taken place at St. Petersburg, and the rumoured recall of Mr. Michell in connexion with the Khivan affair, the British public is as fully alive to the imminent importance of the Central Asia question as it was a twelvemonth ago; and it is to be hoped that Russian politicians will understand that reticence, from motives of international courtesy and delicacy, does not mean a tacit acquiescence in designs which certainly appear to menace the tranquillity of our empire in the East.

*History of Two Queens. I. Catharine of Aragon. II. Anne Boleyn. By William Hepworth Dixon. Vols. III. and IV. (Hurst & Blackett.)*

MR. DIXON has not kept the public long awaiting the conclusion of this work. It is but ten months since we noticed the appearance of the first two volumes, and here we have already the remainder. In their general characteristics, Vols. III. and IV. are like their predecessors. The style, perhaps, is a degree

less laboured; but it is still too artificial. The matter is, as before, wonderfully copious, but rather more connected. The story really does move round Catherine and Anne Boleyn, and does not carry the reader off continually into every corner of Europe, because of the political relations subsisting between the different foreign powers. Hence these volumes are, on the whole, easier reading and more interesting than the former half of the work. Nevertheless, we are reluctantly compelled to repeat our protest against a mode of treatment which can only be called sensational, and which pervades the whole book from beginning to end. Scarcely a single fact is stated in simple language. The measured sentences read often like blank verse; and we feel, as we go on, as if we were taking a journey upon stilts. Plain English words are distorted from all ordinary usage. In the very first page it is suggested that King Henry was surprised by cares of State "as he dangled from a barge." Elsewhere we have a description of the intellectual character of the period in language equally original: "No man dreamt of sending out his brains in search of truth." One would think that, by the use of such expressions, Mr. Dixon was deliberately courting ridicule.

Nor, unfortunately, is it only in the language that this able writer deviates from the sobriety of history. There is a manifest love of romance and stage effect in his treatment of the facts, which will not inspire his readers with confidence in his statements. Some little point he discovers here and there in authentic documents, which, being magnified out of all just proportion, may be made to look very staggering indeed. In that case, farewell to moderation of statement, and sobriety of judgment. Mr. Dixon has "sent out his brains in search of" the marvellous, and he has lighted upon the thing that he required. He has got hold of something that will tell, and he insists upon making full use of it. He has found that the marriage of Henry the Eighth with his sister-in-law, Catherine of Aragon, was by some thought objectionable, even while it was yet in treaty. Hence it follows that, after it took place, many of Henry's counsellors must have thought he was living in a state of sin, only did not dare to tell him so. Then the King's grandmother, Margaret, Countess of Richmond, a lady of threescore years and ten, happened to die just after the marriage: of course she was broken-hearted at what had taken place. She "tried to make the best of what she could not hinder; but she had not strength enough to rally from the shock." Further, there was a terrible judgment upon the marriage. Child after child died, about whom most historians have been silent. The babes did not make a figure in the world, and it was forgotten that they had ever come into it. But this is too simple an explanation for Mr. Dixon. The cause of the silence of historians is to be sought further back. The Queen herself must have concealed the births of her children at the time. She was artful enough not even to leave memoranda for the use of Mrs. Everett Green, in writing the 'Lives of the Princesses.' Nay, she hardly let Henry himself know how often she was in the family-way, though he "pined, as man had seldom pined, for heirs." As for the people in her own anteroom, she effectually blinded them on one of these occasions by dining in public, exposing

herself health, running Such, deport

How in orig money it is inquire the sta other. of Hen girl; a At pag persons that a were th and tw the pag Badoer Henry makes piction truth c under conje

We confess, Dixon's racter c charact for the general in the features Such a Dixon's he mea tells us as time passion charact in Mr. hang to In his was an question match, the En order to less He treats is ince Ferdina and ma time. with fo him in As for everybo King's Rome, Emper necessa servant some r that th to each that p relation confess "Her half, as learned



herself to the raw winter air as if she were in health, "appearing at mass and revel, and running about in company with her lord." Such, at least, is the account given of her deportment by Mr. Dixon.

How far all these statements find warrant in original testimony, and how far that testimony was in accordance with the actual facts, it is scarcely necessary in this instance to inquire. As they stand in Mr. Dixon's book, the statements are not in accordance with each other. At page 48 of Vol. III., the first child of Henry and Catherine is said to have been a girl; at page 91 it is stated to have been a boy. At page 49 we are told that there were but six persons who "had any inkling of the truth" that a child was born at all; and these six persons were the king and queen, a friar, a physician, and two Spanish females. Yet at the bottom of the page immediately preceding we find that Badoer, the Venetian ambassador, knew "that Henry was alert with hope." So that this makes a seventh who had at least some suspicion of what was going on; and how the truth could have been kept such a dead secret under these circumstances, we are at a loss to conjecture.

We have some difficulties also, we must confess, about the moral harmony of Mr. Dixon's views. Take, for instance, his character of Henry the Eighth. No doubt men's characters alter as they grow up, occasionally for the better, too commonly, it must be owned, for the worse. But from youth to age we generally observe in the moral, no less than in the physical man, a certain identity of features by which he may be recognized. Such an identity we fail to discover in Mr. Dixon's portraiture of King Henry. No doubt he means us to understand—for he expressly tells us—that his character was deteriorated as time went on by unbridled power and passion. But the elements of which this character is composed at almost any period, in Mr. Dixon's narrative, are such as will not hang together or make a consistent whole. In his youth, we were told in Vol. II., Henry was an angel of purity; but then came the question of his marriage. It was a political match, the propriety of which was debated in the English Council, but was agreed to in order to avert a war with Spain. Nevertheless Henry loves his wife most ardently, and treats her now and then most brutally. He is incensed at the conduct of her father Ferdinand, vents his rage upon Catherine, and makes her give birth to a child before her time. Yet we are told that "he treated her with fondness, even when she was opposing him in things on which his heart seemed set." As for the divorce, that, it seems, was in everybody else's head before it entered the King's; but when at last he applied to Rome, and Clement, from fear of the Emperor, would not grant it, he found it necessary to dismiss the Queen's Spanish servants, "and to put her highness under some restraint." Mr. Dixon now discovers that their tastes had all along been unsuitable to each other, notwithstanding the ardent love that prevailed on both sides. Finally, their relations to each other come to this, which, we confess, we find a little unintelligible:—

"Henry and Catharine were not parting in a huff, and by a sudden start. Since they had learned to love, and in their passion to defy the

law, they had been clinging to each other with a straining grasp. Each year that grasp had tightened, and in tightening, had relaxed the threads by which they held. As season after season passed, and their appeal to heaven was answered by domestic woes, the king, in order to protect the woman of his heart, had placed himself in clerical hands, and striven to form a party for his own protection in the Papal Council."

Again, the moral paradox is increased by what Mr. Dixon tells us of his second heroine. Anne Boleyn is a paragon of virtue. Henry the Eighth begins his suit to her with dishonourable proposals, which are indignantly rejected; but that little circumstance does not prevent her afterwards from encouraging his addresses in the prospect of Campeggio coming over from Rome to declare (as she and Henry hoped) his marriage with Catherine null. She avoids him, indeed, for some time, but in the end is persuaded by Cranmer that the king is living in a state of sin with his brother's wife, and that his moral condition would be very much improved by making love to a pious young lady like herself, who reads Tyndale's books, and persuades her lover to peruse the 'Obedience of a Christian Man.' When she becomes Queen, her court is a model of purity and a home of piety. But in the end she is the victim of a diabolical plot between the Imperial Ambassador, Chapuys, Lady Exeter, and Jane Seymour. So long as it endures, the influence of this pious and correct young lady seems altogether to obliterate the tender regard which Henry used to feel for Catherine, even when she was opposing his most cherished designs. But, somehow, it does not last many years after he has got the length of marrying her. When Catherine dies, Mr. Dixon tells us, Henry is moved to tears, but the influence of Anne had already by that time departed. Henry himself, pursued his second wife to her destruction, and it does not appear that he ever afterwards shed a tear of remorse for her.

Nor, indeed, is there reason to suppose that anybody else did. Her own father and her uncle Norfolk were instrumental in her death. As she rose by supplanting another unjustly, she was supplanted herself without scruple. We do not say this to abate the natural sympathy which must be awakened by the story of her cruel end; but no good purpose can be served by over-estimating the character of a woman whose chief title to our interest is compassion. In her own day no one seems to have felt any very high opinion of her. Mr. Dixon, of course, does not greatly esteem the opinion of the Imperial Ambassador, Chapuys, who spoke of her, even in the days of her Queenship, invariably as "the concubine." But the French Ambassador, Du Bellay, who rather favoured the divorce of Catherine, and had no occasion to speak ill of Anne, was clearly of opinion that Henry was too intimate with the latter, even when Campeggio was in England trying the cause. We know, besides, from the same ambassador's letters, that years before Cranmer had pronounced the King's first marriage void, "Mrs. Anne" occupied a position in the royal palace which was utterly unbecoming in one who had any respect for her own character. Nay, the letters addressed to her by the King himself are anything but a tribute to exalted virtue. Had Anne Boleyn died a natural death, and had she not been the mother of Queen Eliza-

beth, very little admiration would have been expressed for her. As it was, her character became a delicate subject in the next generation. Loyalty to Queen Elizabeth made people anxious to vindicate her mother from reproach, and Protestant zeal tried to elevate her into a saint. Mr. Dixon quotes, without a word of misgiving, the letter supposed to have been written by her to Henry from the Tower in protestation of her innocence. It is a letter, composed in the style of Euphuus, in a handwriting unquestionably of the age of Queen Elizabeth. Indeed, let anyone read it over with a little discernment and say whether those nicely-balanced sentences, so pointed and so full of antithesis, are likely to have been the production of a real prisoner pleading for dear life and honour against a foul and unjust suspicion. The thing is not conceivable.

In brief, we must confess that we cannot concur in Mr. Dixon's historical judgments generally. But we are bound to say that the work throughout bears evidence of great research; and, in the hands of a writer of Mr. Dixon's talents, a book on such a subject of course could not fail to be interesting. He has availed himself of all the newest lights brought out by the publications of the Master of the Rolls, and the narrative certainly does not suffer for want of fullness of detail.

#### MR. LONGFELLOW'S NEW POEM.

*The Hanging of the Crane.* By Henry W. Longfellow. (Routledge & Sons.)

UNDER the title of 'The Hanging of the Crane,' Mr. Longfellow has contributed to current literature a short and singularly unambitious poem. Taking as symbolical of the establishment of a new household the hanging of the chimney hook, on which he bestows a name we do not remember to have heard applied to it, he proceeds to give a series of pictures of the future life and fortunes of its members. A similar task was accomplished by Mr. Tennyson, in a poem entitled 'Circumstance.' Nine lines sufficed with the English poet for his purpose; the American employs two hundred. In the latter case the length is either much too short or excessive. The issue of a separate work so unimportant as this can only be defended when some current event calls for a prompt utterance and publication of opinion. So far as the benefit or delight of the public is concerned, there is no reason why this poem might not have waited for the companionship of other works to constitute with it a volume. Pretty things there are; what volume of Mr. Longfellow's is without them? Fluency and facility are, however, the only qualities that characterize the entire work; and the presence of these can scarcely be expected to add to Mr. Longfellow's reputation.

The description of the first baby who makes his appearance in the house will gladden the hearts of many mothers, who see in it a photograph of the tyrant of their own household. Except in two lines, it does not rise above a lamentable humour. These lines, though scarcely novel in idea, are, however, worth remembering:—

He ruleth by the right divine  
Of helplessness.

The baby potentate, whom the author calls King Canute, finds successors; and maidens and youths assemble round the widening board, the former—

Like timid birds that fain would fly,  
But do not dare to leave their nests;  
(an example to be occasionally commended to  
poets), and the latter

Eager as champions to be  
In the divine knight-errantry  
Of youth, that travels sea and land  
Seeking adventures.

The family is broken up, and the sons are  
dispersed—

One is a wanderer now afar  
In Ceylon or in Zanzibar,  
Or sunny regions of Cathay;  
And one is in the boisterous camp  
Mid clink of arms and horse's tramp,  
And battle's terrible array.

The golden wedding arrives, troops of grand-  
children throng into the house, and the poem  
ends with a picture not unlike that in 'The  
Cotter's Saturday Night.' We hope it is not  
ungracious to say it was scarcely worth be-  
ginning.

#### ENGLISH CARICATURES FROM 1689 TO 1733.

*Catalogue of Prints and Drawings in the  
British Museum. Division I. Personal and  
Political Satires. No. 1236 to No. 2015.  
Vol. II. June, 1689, to 1733. (Printed  
by Order of the Trustees.)*

NEARLY eight hundred prints and satirical  
sayings or singings here serve to illustrate the  
pulse and passion of four-and-forty years of  
political, social, and religious turmoil. The  
less than half-a-century of time touches on four  
reigns, William, Anne, and the first two  
Georges. They were reigns in which party  
feeling ran so fiercely as to afford the best  
opportunity for the satirist, whether he worked  
by pen or pencil.

In either style, the satire of that day was  
merciless and unscrupulous. It was rough,  
coarse, and biting. It mangled, mutilated,  
or massacred with a ferocious delight. If  
truth was perverted, so much the worse for the  
truth, or rather, so much the better for the  
perversion. With all the coarseness of some  
of these satires, one can hardly be offended at  
it. It illustrates the temper of the times, just  
as the grossness of 'Squire Western' does that  
of country 'squires' of his period. Now they  
would become, with such offences, outcasts  
from decent society; but the description of  
their offending never fails to amuse the reader.  
So these satirical prints, drawings, songs, and  
paragraphs. If some of them make the finer  
sense vince for a moment, that fastidious  
sense immediately recovers itself, under the  
conviction that what is meant to be conveyed  
is best conveyed in the satirist's manner, which  
was the manner of his period.

If similar caricature were attempted now,  
it would be intolerable, simply because it  
would be in entire antagonism with the taste  
and feelings of the time. The satires and  
caricatures published in Paris during the war,  
and especially during the siege of the capital,  
were often inexpressibly shocking, because  
the minds of most men were too earnestly  
strung to find pleasure in contemplating such  
things. They may fail to attract the eye of  
future connoisseurs, for the reason that they  
do not reflect the tone and principles of con-  
temporary society. The old satires calendared  
and described in this book reflect, indeed, the  
spirit of the times, a good deal as a much-  
cracked mirror reflects a face. Still, the  
reflection is true at the bottom, and any

spectator may laugh. But many of the satires  
and caricatures of the Franco-German War  
are too hideous to be ever contemplated with  
curiosity. The French satirists in this volume  
were of infinitely higher quality. There was  
humour to balance coarseness; and though it  
was sometimes like a diamond on a dirty finger,  
nevertheless, whatever the dirtiness it covered,  
it was in itself brilliant and valuable.

As a good example of the political feeling  
of the time, the latter is the more apt, as it  
includes references to acts which Prince Bis-  
marck declares she is now avenging. Louis  
the Fourteenth seized the imperial city of  
Strasbourg during a time of profound peace,  
in 1681. France retained it nearly two  
hundred years.—

"The Usurpers Habit." Sold by J. Savage at  
y<sup>e</sup> Golden head in y<sup>e</sup> Old Bailey. [Oct. 3, 1691.]  
An engraved portrait of Louis XIV. of France  
seated in a chair at a table; his garments are  
covered with representations of battles, towns, and  
fortresses. Embroidered on the table-cloth are  
'25,' devils dancing, fires, &c. On the table lies  
the hat of the king, which has a model of the town  
of Limerick, '10,' upon it; this hat is placed as if  
Louis had just laid it down. In reference to this,  
a man with a lantern, who is looking at the king,  
says, 'He begins to unrigny.' Limerick surrendered  
to William III.'s forces, October 3, 1691. By way  
of cravat, or 'carmagnole,' Louis wears '1,' Stras-  
bourg, at his throat; Ypres, '16,' is falling from  
his right arm. Beneath are twelve lines of Eng-  
lish verse, and the names of twenty-four places  
which were wrongfully in possession of the French  
about the date of the publication of this print.  
The verses are as follows:—

How proudly Lewis sits upon his Throne  
Embroidered o're with Towns were not his own  
As Æsops lay did from the feather'd Race  
Snatch Plumes to look with more Majestic grace  
But all the Birds affronted at the Thief  
Of's borrowed feathers did him soon bereave  
So that proud Monarch must his fate Deplore  
And all his Thefts and conquests soon restore  
Mons. Strasbourg, Nice & Other Towns Hee Stole  
Will follow Athlone, Limerick, Carmagnole  
This mighty Work for William is Design'd  
The Scourge of France, and Darling of Mankind.

The names of places are '1. Strasbourg, 2. Car-  
magnole, 3. Athlone, 4. Charlemont, 5. Suze,  
6. Cambruy, 7. Slego, 8. Landau, 9. Bouillon,  
10. Limerick, 11. Treues, 12. Luxembourg, 13. Mau-  
beuge, 14. Nice, 15. Fribourg, 16. Ippe, 17. Dinant,  
18. Galloway, 19. Orange, 20. Mons, 21. Ville  
Franche, 22. Phyllisbourg, 23. Valenlienne, 24. Phil-  
lipville, 25. The Counsel."

The satires against Louis the Fourteenth,  
especially at the downfall of his scheme for  
being the really sole monarch in Europe,  
are numerous. The following, forming the  
first three and the last verse of a broadside of  
the year 1708, and entitled 'The French King's  
Rhodomontade,' illustrate some of the feeling  
of that year:—

"The French King's Rhodomontade.  
Lorain a Day,  
A Week Burgundy Won,  
Flanders a Month;  
What wou'd a Year have done  
Rochester's Prophetick Answer,  
Lorain you Stole,  
By Fraud you got Burgundy;  
Flanders you Bought,  
By Love you'll pay for't One Day.  
Thus Rochester's Song,  
Which he Prophecy'd long,  
Of the stealing Lorain and Burgundy  
Now is certainly True,  
For Monsieur Morbleau  
Has heartily paid for it One Day.

Let the Papists and Jacks,  
French Politick Quacks,

High-Churchmen of wonderful Merit,  
Now for ever Despair  
Of a Catholick Heir  
Or a Sham-Prince of Wales to Inherit."

More or less, all through Anne's reign, the  
satires against Louis the Fourteenth abound.  
Among these some of the "medals" have  
great humour in them. But there were other  
subjects of importance also deeply occupying  
men's minds. For example:—

"Needs must when the Devil drives; or, an  
Emblem of what we must expect if High Church gets  
uppermost. [1709.] An engraved broadside, repre-  
senting 'Perkin,' or James Francis Edward Stuart,  
the first Pretender, riding in a coach, to the foot-  
board of which is attached a gallows, with a pair  
of wooden shoes suspended from it; this is a satire  
on the French allies of the High Tory party. The  
Devil drives. There are six horses. 'H. sach  
(everell)io' blowing a trumpet 'tantine hi Oh,'  
rides as postillion. The two leaders, 'passive  
(Obedience)' and 'Non(resistance),' trample upon  
'Property,' represented by the figure of a prostrate  
man. The second pair of horses, 'Liestu' and  
'Higinisco,' i. e., probably, Philip Stubbs and  
Francis Higgins, trample on 'Liberty.' The  
wheelers, 'Slaw(ery)' and 'Popery,' tread on  
'Toleration,' and the wheels are passing over  
'Moderation.'"

"Moderation" was one of the pass-words of  
the Low Church party, admirers of Hoadly.  
How some people looked upon these, the sub-  
joined lines will show:—

"A British Janus, Anglicè a Timeserver.' An  
engraved broadside, with a design representing a  
figure of a half-bishop in a pulpit, and a half-  
puritan in a tub. This appears to be a general  
satire, not personal. The print is described in the  
following lines, part of those which are engraved  
beneath it:—

A British Janus with a double face,  
A Monster of a strange Gigantick Race;  
His head half Mitre, and half hat doth bear;  
His looks are sainted; and refin'd his air.  
Not more preposterous in his black & white,  
Than the true semblance of an Hypocrite.  
Always Conformist to the strongest Party;  
Always deceitful; Ever more unhearty.  
The Moderate Man ne'er yet a Martyr dy'd;  
But tack'd about, & chose the strongest side.  
Always recanted in the time of trial;  
Is ever best extempore at denial."

Of illustrations combining the social and the  
political, that of the "Calves' Head Club" is  
fullest of interest. The following is part of  
an extract from a work called 'The Whigs  
Unmasked':—

"I was informed that it was kept in no fir'd  
House, but that they remov'd as they thought  
convenient; that the Place they met in, when he was  
with them, was in a blind Alley near Moorfields,  
where an Axe was hung up in the Club-Room,  
and was revered as a principal Symbol in this  
Diabolical Sacrament. Their Bill of Fare was a  
large Dish of Calves Heads, dressed several ways,  
by which they represented the King and his  
Friends, who had suffer'd in his Cause. A large  
Pike with a small one in his Mouth, as an Emblem  
of Tyranny; a large Cod's-Head, by which they  
pretended to represent the Person of the King  
singly; a Boar's-Head, with an Apple in its  
Mouth to represent the King, by this, as Beastial,  
as, by their other Hieroglyphics they had done,  
Foolish and Tyrannical. After the Repast was  
over, one of their Elders presented an *Icon Basilic*,  
which was with great Solemnity burn'd upon  
the Table, whilst the *Anthems* were singing. After  
this another produc'd *Milton's Defensio Populi  
Anglicani*, upon which all laid their Hands, and  
made a Protestation in form of an Oath, for ever  
to stand by, and maintain the same. The Com-  
pany consisted wholly of *Independants* and *An-  
baptists*, (I am glad, for the Honour of the *Presby-  
terians*, to set down this remark;) and the famous

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*Jerry White*, formerly Chaplain to *Oliver Cromwell*, who, no doubt, came to sanctify with his *pious* *Exhortations*, the *Ribaldry* of the *Day*, said *Grace*; that after the Table-Cloth was removed, the *Anniversary Anthem*, as they impiously call'd it, was sung, and a *Calf's Skull* filled with Wine, or other Liquor, and then a Brimmer went about to the *pious* *Memory* of those worthy *Patriots* who had killed the *Tyrant*, and deliver'd their Country from his arbitrary *Sway*."

Of the song that used to be sung at the Club on the 30th of January, the first and last stanzas will show the spirit:—

"Now let's sing, carouse and roar,  
The happy Day is come once more;  
For to Revel,  
Is but civil,

As our Fathers did before;  
Who, when the Tyrant would enslave us,  
Chopp'd his Calf's-Head off to save us.

Then let's Laugh and Revel here,  
And of our Calf's-Head make good Cheer,  
This we Dish up,  
And no Bishop  
Dines without one all the Year:  
Thus we prosper without fighting,  
In Practice and in Food uniting."

The illustrations of the reign of George the First are less political than social. Those referring to the South Sea Bubble are especially numerous and interesting. Walpole's Excise Bill is the prominent object of satire in the succeeding reign. Throughout the volume as many subjects are illustrated as caricatured, and the subjects include nearly every incident that can occur in the various phases of human life. The labour of arranging and copiously describing the prints and drawings in this Catalogue must have been enormous, and is most creditable to Mr. F. G. Stephens, whose name should have been on the title-page.

#### NOVELS OF THE WEEK.

*Granley Grange*. By Shelsley Beauchamp. 3 vols. (Tinsley Brothers.)

*Too Late*. By Mrs. Newman. 2 vols. (H. S. King & Co.)

*Heloise*. By Cotsford Dick. (Charing Cross Publishing Company.)

*Argus Fairbairn*. By the Author of 'Gilbert Ruggie.' 3 vols. (Low & Co.)

'GRANTLEY GRANGE' appears to be the work of a fox-hunting painter or an inspired whip; and both "cubbing" and scenery are described with much technical accuracy. The opening pages may be read with some interest, but when we find the whole three volumes occupied with paint and rough-riding, with the occasional interlude of a pipe in the stable or a drive in a dog-cart, we begin to grow weary of the monotonous fluency of the author. Five or six couple of young "gentlemen-farmers," with ladies to match, and one dismounted artist, a more sedentary bore than the others, constitute the *dramatis personæ*. These persons, after a long course of riding and driving, and much discussion of blues and browns, and "rubbing in" and "bedding up," are respectively joined together in holy matrimony. Nothing occurs to interrupt this felicity, except one marvellous incident, certainly the best thing in the book. Charlie Burton and Florence Mills being out with the hounds, the lady's horse bolts for a railway, and, after a terrific race, her lover manages to cannon and unseat her just as her steed takes the leap,

which lands him under the wheels of an express train going at full speed! Florence proves at once the toughness of her constitution and the tenderness of her heart by surviving to give her lover the due reward of his feat. Mr. Beauchamp is strong in the sporting department, though he is apt to repeat himself; and if he will invent a story, amend his grammar, and economize in the matter of fine writing, he may some day write a novel yet.

'Too Late' is chiefly remarkable for the expedient of subjecting one of the principal characters to total paralysis, an affliction which, however, leaves her mind unimpaired, and makes her the unwilling *confidante* of the secrets of the people surrounding her. Miss Judith Lyford, the only relative of a young squire, whose future prospects depend upon her bounty, is much disturbed at the idea of her nephew contracting a *mésalliance* with a young woman of some education but obscure parentage, who is rather vulgar in manner and wholly so in mind. Nevill Lyford, however, is refused by this lady when Miss Judith explains to her her purpose of cutting him off with a shilling; and, in a transport of pique, marries in hot haste the beautiful daughter of a neighbouring coast-guardman. Margaret, though a highly improbable personage, is as distinguished, in spite of her want of culture, for natural refinement of character as her middle-class rival is conspicuous for its absence. Miss Judith does not allow herself time to become acquainted with her merits, but, in a fit of disgust, alters her will, and is, unfortunately, immediately after doing so, stricken with her incurable malady. All parties come to her house and nurse her, when she is driven to repent the injustice which she cannot redress, and without power of speech or motion to be a witness to the dire cross-purposes, plots, and mistakes which prevail in the circle of her household. This part of the story is fairly told, and the patience and high principle of Margaret well contrasted with the coarseness and falsehood of the woman for whom she is soon neglected. The weak point of the story, unless we reckon as such a good deal of ignorance of social matters (*e.g.*, the hero is imprisoned for debt, and a baronet's wife is called Lady Frederick Shelborn), is the hopeless weakness and perversity of Nevill Lyford, on whose loves and misfortunes the plot is hinged. When he has driven away the loyal wife who is in love with him, but whose character he is quite incompetent to read, and for the second time submits himself to the dominion of so unattractive a Delilah as Miss Arnold, we lose our last shred of interest in him, and have no sort of pity for his subsequent misfortunes. A novel without a man in it is a hazardous experiment, and Nevill's hysterical repentance, and even his "Saxon" type of beauty, fail to establish his claim to that title. In the coast-guardman certainly there is the outline of something better, and the character of Miss Barton shows that our author could be strong in women. The untimely death of a wicked baronet, and the ultimate restoration of Nevill to his family estates, form a conventional *finale* to the tale.

'Heloise' is slight and sad, telling how the child of a spendthrift father was tempted, in order to save him, to make a false promise of marriage to one of his gambling creditors, and thereby break the heart of a lover to whom

she was secretly married. The autobiography of Heloise is not badly told, her feeling for her lover being as ardent and pure as possible, though it is only in its aspect to him that she seems to regret the dishonourable trick she practises. The best part of the story is the beginning, in which she is introduced, a *naïve* Bohemian sort of child, to a most kind but precise old maiden lady, to whom, in the end, she becomes most warmly attached. We could have wished for more dialogues between Lavinia Todd and her pupil, and somewhat less of the theatrical swindlers in high life and their nefarious doings. As a sketch, giving promise of better things, the book is passable. Whether the author could write a more sustained and concentrated story remains to be seen.

Argus Fairbairn, who derives his classic name, like some other unfortunates, from the ship in which he is born, is an instance of the misery and misfortune attached too often to the accident of illegitimate birth. The unpractical, dreamy nature which poor Argus derives from the Welsh musician, who is his only recognized male relative, naturally enhances the painfulness of his position. His history, which is influenced on one side by unsympathetic connexions through his mother's husband (Scotch men of business of a rather hard type of respectability), on the other by his own father's attempts to alleviate his lot, attempts which he repudiates ungraciously, though not unnaturally, is a sad one throughout, and is ended practically by a shock too severe for his sensitive nature, dealt him by the hands of a worldly adventuress, whom he has invested with all the attributes with which high-flown passion is wont to surround its object. The best character in the book is Lady Severn, the wife of the distinguished statesman who in early youth had been the ruin of the peasant girl who trusted him with her heart. In her far-sighted and unselfish kindness to her husband and his unhappy son, and even to poor Lois Fairbairn, we are glad to recognize an ideal somewhat higher than our creeping moralists are bold enough to set before them. The story throughout is well told, though we trust the author will see fit in future volumes to amend in some respects the standard of her English. We protest against such phrases as "frightened of," "for long to come," "name" for mention or speak of, "befit" for fit, &c. "Brougham" rhymes to "room," as any reader of verse can testify, and our fathers knew. But perhaps we should be thankful for a minimum of accurate writing, so we will not multiply instances. Melusina Meadows and her father, though not very original, are amusing; and the book, on the whole, is not below the average.

#### OUR LIBRARY TABLE.

MR. MURRAY sends us *New Japan, the Land of the Rising Sun; its Annals during the past Twenty Years*, by Mr. Samuel Mossman. The book forms a popular *résumé* of the annals of Japan since the time when its barriers of exclusiveness were first intruded on by the Americans in 1853. The volume consists mainly of newspaper cuttings from the various Eastern journals, passages excerpted from blue-books and official documents, whilst some few of the chapters have previously appeared in their present form in the pages of the *Leisure Hour* for 1872. These materials have been strung together by the compiler, who disclaims all pre-

tensions to the higher functions of the historian, and are now presented in a lucid chronological arrangement. For his information as to the course of events during the first five years, Mr. Mossman is necessarily dependent upon an American source, and draws largely upon Dr. Hawk's narrative of Commodore Perry's Expedition with its accompanying diplomatic entanglements so successfully encountered. The political connexion of Great Britain with Japan (in those days the old feudal Japan) dates from 1858, when, taking advantage of the recent treaty of Tientsin and the presence of a large naval force in the neighbouring seas, Lord Elgin proceeded to Yedo and concluded a treaty with the Tycoon, or more properly the Siogoon, whom we in company with other foreign powers ignorantly looked upon as the despotic autocrat of the realm; and Mr. Oliphant's book supplies an authentic record of the parliamentary negotiations carried out by his chief on this occasion. In 1859 Sir Rutherford Alcock took up his residence as our representative at Yedo; and it is from his published work and Mr. Walter Dickson's valuable sketch that the history of the next few years is taken.

*The Election Manual*, by Messrs. L. P. Brickwood and Herbert Croft, which has just been published by Messrs. Virtue, Spalding & Daldy, will justify the hope expressed by the authors, "that the book will recommend itself to the general public by the simplicity of its arrangement, and to the profession by the authority of the judgments from which it is compiled." The title, however, is not a happy one, for it would lead a purchaser to look to the "Manual" for a concise statement of the law of parliamentary elections in all its ramifications, whereas it is really a treatise on that branch only which relates to purity and impurity of election. Perhaps the scope of the work would be better indicated by some such title as 'The Election Petitioner's Manual.' *Au reste*, the book, as it stands, must be admitted to fill an important gap, and will, no doubt, be extensively used, both by defeated candidates and by election Judges. It must be borne in mind that a new branch of "case law" has been inaugurated by the legislative changes which have taken election petitions from the cognizance of parliamentary committees and referred them to the arbitration of the Judges. A copious flow of decisions has already been the result, and these are carefully dissected and arranged by Messrs. Brickwood and Croft, who have classified them under the heads of "Agency," "Bribery," "Treating," &c., and have taken much pains to point out their tendency and systematize their teaching. It must be confessed that, notwithstanding recent beneficial changes, much remains to be done in this department of legislation. Taking the subject of "Treating" as a type of the rest, we find that, after all, it is still entirely uncertain whether giving meat and drink (except on the actual days of nomination and polling) is "treating" or not within the meaning of the law. Such misplaced generosity is only forbidden if it is exercised "in order to be elected," or "for being elected," or for the purpose of influencing an election; and the presiding Judge is at once thrown back on a question of motive, with no means of arriving at an opinion except by arguing back, as it were, from the act of donation itself. This vague legislation has led one learned Judge to seek refuge in the argument that, although a single thimbleful of drink known to be given "with intention" would avoid the election, it would be absurd to infer intention from so minute a gift, though one would reasonably come to such a conclusion from the gift of a large number of thimblefuls. Respect for the bench cannot restrain us from asking how many thimblefuls ought to be considered sufficient evidence of intention, and what should be the exact measure of the thimble? Possibly the size ought to be different in different places, according to the presumed relative thirstiness of the population. It is important to observe that the gift of refreshment to a voter on the day of nomination or polling is absolutely illegal, irrespective of any question of motive. This is intelligible and definite. We

cannot help thinking that all law should be so, and that matters can scarcely be in a satisfactory state when a Judge may say, and say truly,—"In fact, giving meat or drink is treating when the person who gives it has an intention of treating, not otherwise."

MR. EFFINGHAM WILSON sends us a new edition of that standard work, *Penn on the Funds*. The book has been re-written and brought down to the present date by Mr. R. L. Nash.

FROM Messrs. Whittaker & Co. we have received *Dod's Peerage, Baronage, and Knightage*. So far as we have tested it, we have found this cheap and handy volume to be revised with diligence and accuracy.

MR. FROWDE has sent us what he calls *The Theological Student's Bible*, that is, a well-printed copy of the Old and New Testaments, with wide margins and some spare leaves for manuscript notes.

We have to acknowledge the receipt of the editions for 1874, of the *Newspaper Press Directory*, published by Messrs. Mitchell, and of the *City of London Directory*, of Messrs. Collingridge. The former is indispensable to those who have to do with journalism; the latter is clearly printed, and arranged with care; but, as we have said before, we think it is founded upon a mistaken theory.

#### LIST OF NEW BOOKS.

##### Theology.

- Broadus's (J. A.) *Treatise on the Preparation, &c. of Sermons*, new edit. cr. 8vo. 4/6.  
 Buddicom's (Rev. R. J.) *St. Chad's Day in Lichfield*, 2/6 cl. 1p.  
 Colonial Church Chronicle, Vol. 1873, 8vo. 6/6 cl.  
 Crossing the River, by Author of "Memoirs of Rev. W. Marsh," 12mo. 1/1 d. swd.  
 Carr's (E. C.) *Gifts of God*, 1/1 d. swd.  
 Dictionary of Illustrations, adapted to Christian Teaching, 3rd edit. 8vo. 14/ half bound.  
 Fry's (C.) *Christ an Example*, 12th edit. 12mo. 1/6 cl.  
 Glog's (P. J.) *Introduction to the Pauline Epistles*, 8vo. 12/ cl.  
 How's Psalm II., 7th edit. 12mo. 1/1 d. swd.  
 Hull's (Rev. E. L.) *Sermons*, 3rd Series, cr. 8vo. 6/6 cl.  
 Miller's (J.) *Commentary on the Proverbs*, 8vo. 14/ cl.  
 Morris's (H.) *Book of Genesis, with Analysis and Notes*, cr. 8vo. 2/6 cl. 1p.  
 Name (A) which is above every Name, 32mo. 1/1 cl.  
 Neale and Littledale's *Commentary on the Psalms*, Vol. 4, cr. 8vo. 10/6 cl.  
 Old and New Testament Precepts, 2 vols. 32mo. 1/ each cl.  
 Phelps's (A.) *New Birth*, 12mo. 2/ cl.  
 Pollard's (M. M.) *Daily Bread on the Waters*, 32mo. 1/ cl.  
 Prayers and Meditations for Private Use, by M. E. T., 1/6 cl.  
 Rogers's (H.) *Superhuman Origin of the Bible*, 8vo. 12/ cl.  
 Scudamore's (W. E.) *Incense for the Altar*, 32mo. 2/6 cl.  
 Skeffington's (Rev. S. W.) *Sinless Sufferer*, 5th edit. 12mo. 2/6 cl.  
 Talmage's *Crumbs Swept Up*, 12mo. 1/1 cl.  
 Talmage's (Rev. T. De Witt) *Sermons*, 1st Series, 2nd edit. 3/6

##### Law.

- Hardcastle's (H.) *Law and Practice of Election Petitions* cr. 8vo. 8/ cl.  
 Notcutt's (G. J.) *Factory and Workshop Acts*, 12mo. 9/ cl.  
 Smith's *Law of Contracts*, by V. T. Thompson, 6th edit. 16/ cl.

##### Fine Art.

- Green's (N. E.) *Hints on Sketching from Nature*, Pt. 3, 1/ swd.  
 Tyrwhitt's (R. St. J.) *Art Teaching of the Primitive Church*, cr. 8vo. 7/6 cl.

##### Poetry.

- Byron's *Poetical Works*, illus. edit. royal 8vo. 23/ cl.

##### History.

- Corder's (F. R.) *Child's History of Jerusalem*, cr. 8vo. 5/ cl.  
 Cox's (G. W.) *History of Greece*, Vols. I and 2, 8vo. 36/ cl.  
 History of Scotland, for Junior Classes, 12mo. 1/1 cl.  
 Paterson's (R.) *Memoirs of the Life of James Syme*, cr. 8vo. 7/6 cl.  
 Weigall's (Lady R.) *Brief Memoir of the Princess Charlotte of Wales*, 8vo. 8/6 cl.

##### Geography.

- Corbett's (A. F.) *Climate and Resources of Upper India*, 5/ cl.  
 Fulton's (C. C.) *Europe Viewed through American Spectacles*, 8vo. 9/ cl.  
 Peake's (E.) *Pen Pictures of Europe*, 8vo. 18/ cl.  
 Winter at the Italian Lakes, cr. 8vo. 7/6 cl.  
 Yelverton's (T.) *Teresina Peregrina*, 2 vols. 8vo. 21/ cl.

##### Philology.

- Cogery's (A.) *Third French Course*, new edit. 12mo. 2/ cl.  
 Horace's *Epistles*, First Book, edited by T. Nash, cr. 8vo. 1/6 cl.  
 Schreiner's *Notes on Cicero's Oration, Pro Lege Manilla*, 1/ cl.  
 Windling's (E.) *Le Verbe, a Treatise on French Conjugation*, 8vo. 1/6 cl. swd.

##### Science.

- Atkins's (E.) *Pure Mathematics*, 12mo. 2/6 cl.  
 Bell's (T.) *History of British Quadrupeds*, 8vo. 26/ cl.  
 Burbridge's (F. W.) *Cool Orchids, and How to Grow Them*, 6/ cl.  
 Burgh's (N. P.) *The Slide Valve Practically Considered*, 5th edit. cr. 8vo. 5/ cl.  
 Church's (A. H.) *Laboratory Guide*, 3rd edit. cr. 8vo. 6/6 cl.  
 Dalton's (Rev. T.) *Rules and Examples in Algebra*, Part 1, 2/ cl.  
 Dickson's (J. T.) *Science and Practice of Medicine*, 8vo. 14/ cl.  
 Entomologist's Annual, 1874, 12mo. 2/6 bds.  
 Fishbourne's *Our Iron-Clad and Merchant Ships*, 8vo. 10/6 cl.  
 Gosse's (P. H.) *Aquarium*, 2nd edit. cr. 8vo. 7/6 cl.  
 Greenwood's (W. A.) *Manual of Metallurgy*, Vol. 1, 2/6 cl.

- Guy's (W. A.) *Public Health*, cr. 8vo. 5/; Part 2, cr. 8vo. 18/6.  
 Houston's (W.) *Inkings of Areal Astronomy*, 18mo. 1/ swd.  
 Jones's (D.) *Tumours and Other Diseases of Women*, 1/ cl. swd.  
 Nasmyth and Carpenter's *The Moon*, 4to. 30/ cl.  
 Rawle's (J. S.) *Practical Plane Geometry*, new edit. 1/ swd.  
 Reek's (C. C.) *Elementary Astronomy*, 12mo. 1/ swd.  
 Toddhunter's (L.) *Mensuration for Beginners*, 3rd edit. 3/6 cl.  
 Young's (W.) *Architects' and Builders' Pocket-Book*, 2/6 cl.

##### General Literature.

- Barker's (Lady) *First Lessons in the Principles of Cooking*, 1/ Bourne's (F. W.) *A Mother in Israel*, 16mo. 1/ cl.  
 Bullock's *Coursing Guide*, 1874, cr. 8vo. 2/6 swd.  
 Copleston's (R. S.) *Siege of Jerusalem*, cr. 8vo. 1/6 cl. swd.  
 Day after Day, a Tale, 3/6 cl.  
 Frere (Sir H. B.) *On the Impending Bengal Famine*, 5/ cl.  
 Garden (The), Vol. 3 and 4, 4to. 12/ each, cl.  
 Hollinghead's (J.) *Miscellaneous*, 3 vols. 8vo. 27/ cl.  
 Longfellow's (H. W.) *Prose Works*, illustrated, cr. 8vo. 7/6 cl.  
 Macdonald's (F.) *Nathaniel Vaughan*, 3 vols. cr. 8vo. 31/6 cl.  
 Macgregor's (C.) *Climbing the Ladder*, 18mo. 2/6 cl.  
 Malden's (H. E.) *Philip Ashton*, 12mo. 6/ cl.  
 Modern Avenues, by Janus Junior, cr. 8vo. 6/ cl.  
 Monthly Packet, Christmas Stories, 1870-73, in 1 vol. 8vo. 4/4 cl.  
 Oatway's (F.) *Wreck of the Gloria*, 12mo. 1/ cl.  
 Oxford Undergraduate of Twenty Years Ago, 8vo. 3/6 cl.  
 Oxford University Calendar, 1874, fcap. 8vo. 4/6 cl.  
 Phillip Leigh, a Tale, cr. 8vo. 10/6 cl.  
 Slang Dictionary, new edit. cr. 8vo. 6/6 cl.  
 Smith (J. N.) *On the Science of Sensibility*, cr. 8vo. 7/6 cl.  
 Shackeray's (Miss) *Tollers and Splinters*, 2nd edit. cr. 8vo. 1/4 cl.  
 Tolstoy's (Count D.) *Romanism in Russia*, 2 vols. cr. 8vo. 18/ cl.  
 Vambery's (A.) *Central Asia*, 4th. Question, cr. 8vo. 7/6 cl.  
 Webster's (A.) *Yu-Pe-Ya's Lute*, 12mo. 3/6 cl.  
 Williams's *Working-Man and his Representative*, 1/6 swd.  
 Wynne's (E.) *Oldcourt*, cr. 8vo. 10/6 cl.

#### "THE NEW SHAKSPEARE SOCIETY."

I now deeply regret having written the letter which appeared in the *Athenæum* of the 7th instant. I do so because I had hoped, rather perhaps than expected, that it would have called forth what would have been a graceful act on the part of the New Shakspeare Society, an intimation that any of those who took an interest in the old Society would receive a hearty welcome from its successor.

But what has it produced? An announcement from its founder and manager, copied, it would seem, from Handel's *I am de company*, or Louis Quatorze's *L'Etat c'est moi*, in which that gentleman identifies himself as the Society, and in that character says—"I reject Mr. Collier; I repudiate Mr. Thoms; I denounce Mr. Wright; I decline Mr. Cooper." I almost feel as if I owed an apology to these gentlemen for having brought down upon them the uncourteous and public snubbing which Mr. Furnivall has administered to them in your columns.

That gentleman then points with satisfaction to the "Catholicity" of his list of Vice-Presidents; and the notabilities who figure in his Prospectus, a Crown Prince and the President of the United States, a pretty actress, and the Poet-Laureate, whether they give it a character of "Catholicity" or not, certainly give it at least the charm of variety.

Mr. Furnivall also refers, and here with justifiable pride, to what he has done with respect to the Early English Text Society. Every student of our national literature is bound to give him the highest credit for the great and good work which, under his management, that Society has accomplished; I admit it to the full. But, at the same time, it is to be regretted, and is regretted by many of his warmest admirers, that his acknowledged zeal is so often marred by an entire absence of ordinary discretion. No one, perhaps, but himself could have secured the printing of the 'Percy Folio'; no one can deny that he did right in printing it in its entirety; but could anything be more injudicious than to print the "Loose and Humorous" poems separately; and then, instead of passing over their gross indecencies as lightly as possible, accompany them by a modern English marginal gloss.

This, however, is but a small matter compared with the greater want of judgment exhibited in his present obvious intention, as shown by the letter which has called forth these remarks, to use the great name of Shakspeare for the glorification of himself and a few chosen friends.

Under these circumstances I, for one, cannot bow down and worship the Golden Image of himself which the Founder and Manager of the New Shakspeare Society has set up; but must wait to see what his "Committee of Workers" (and there is one among them, at least, from whom good work

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may confidently be looked for) can accomplish before I enrol myself as A SUBSCRIBER.

Maidenhead, Feb. 16, 1874.

My friends will not require them, but a few words of explanation may not be thrown away upon my enemies.

Employed as I was, night and day, upon other avocations, it will not be surprising if I say that I was always most efficiently assisted by other members of the Council of our old *Shakespeare Society*, especially by Messrs. Amyot, Cooper, and Cunningham.

The first introduced me to Mr. John Allen, Master of Dulwich College, who himself copied for me various papers there preserved—the verses by Ben Jonson, and several letters. Amyot aided me in the same way, as well as Peter Cunningham; and when I proposed to edit 'Henslowe's Diary,' Amyot produced from his own shelves a MS. copy of considerable portions of it, made by or for Chalmers. Upon these Cunningham (my next-door neighbour) worked, Amyot and he filling up the missing pages, which were not a few, and often referring to me, where the old manager's hand was peculiarly illegible. Amyot's MS. of parts of the 'Diary' I had seen and employed years before. My duty was to supply the notes, and for nearly all of them I am responsible. Mr. Cooper, I think, furnished a few; but as it is almost thirty years ago, and I am now past eighty-five years old, I cannot pretend to speak positively.

So of the documents derived from Dulwich College; Mr. Allen copied a few (he was intimate with Amyot, and I had a note from Lord Holland) the Rev. Mr. Lindsay (librarian), I think, others; Amyot some; Cunningham several; and I added the rest. If we made mistakes, I am sorry for it; but as to the most curious of the papers we could not well err, because I had lithographs made from them, by permission of Master Allen. Our painstaking on the subject gave a great deal of trouble, and we were anxious to make it as little as possible.

The 'Perkins Folio' of 1632 I shall allow to rest on its own merits, or demerits, as the word is now ordinarily understood. One point, its value, is now admitted, I believe, on all hands. I need only refer here to the innumerable references to it by Mr. Dyce in his last edition of Shakespeare, where those who are interested (and who is not?) may constantly see important changes of text derived from the 'Perkins Folio,' followed by such words as these:—*This emendation restores the language of Shakespeare.* J. PAYNE COLLIER.

#### Literary Gossip.

We have pleasure in announcing that we hope soon to commence publishing letters from Berlin by the celebrated German author, Herr F. Spielhagen.

DECISIVE news regarding Dr. Livingstone's fate may perhaps be received in London on Monday. If the story of his death be true, the body of the great traveller should have reached Zanzibar about the beginning of this month. The news of its arrival there may very likely be brought to Aden by the steamer due at the latter port, we believe, to-morrow, and the intelligence would, of course, at once be telegraphed to England. Meanwhile, it is best for our readers to imitate Dr. Kirk, and suspend their judgment. The servant who has come on in advance has once already run away from Dr. Livingstone, and he may possibly have run away again and been loitering about. His story, therefore, may have been simply concocted for the purpose of obtaining stores from Lieut. Cameron. On the other hand, he has, except on the one occasion on which he formerly deserted, shown himself faithful and attached to his master; and there is another fact which Lieut. Cameron strangely does not mention,

but which we learn from a private source, and which certainly confirms the view of those who fear the worst—the story does not rest on Chumoi's evidence only. A letter in English has been received by Lieut. Cameron's party, written by one of Dr. Livingstone's Christianized African attendants, who understands and writes English, and this letter corroborates Chumoi's story.

It is, of course, premature to speculate, but we believe there is little doubt that, if the sad news be true, the body of Dr. Livingstone will be brought home at the public expense, and buried in Westminster Abbey.

We have received M. Victor Hugo's new novel, 'Quatre-vingt-treize,' of which we shall publish a review next Saturday. We have glanced through the first chapter, which gives a partial idea of the tone and character of the work; it is entitled 'Le Bois de la Saudraie,' and from the manner in which it is penned and conceived, we infer that M. Victor Hugo has partly eschewed the enigmatic style and thought conspicuous in 'L'Homme qui Rit' and 'Les Travailleurs de la Mer,' to return to the pregnant form of 'Les Misérables.' It seems certainly more in consonance with the stern realism of the gigantic drama the great poet has undertaken to wrap in the form of a novel. In the wood of La Saudraie, in Brittany, a Parisian battalion of volunteers, headed by Santerre, comes across a starving peasant woman with her three children, instead of the Breton foes it expects to encounter. A conversation between the commander and the outcast takes place. Why is she there? Where does she come from? Who is she? The woman tells, in broken words, how she fled to the woods from her village before the Republicans,—how her grandfather was hanged for a trifling offence by his *seigneur*,—how her father met with the same fate at the same hands,—and how her husband was killed two days before, fighting for those very masters who kept him in servitude. The battalion adopts the forlorn creatures, to the cry of "Vive la République," and the commander stretches out his hand to the mother, saying, "Venez, citoyenne, ne craignez rien. La République vous protège." The episode is told with M. Victor Hugo's wonted spirit, and it bodes well for the interest of what will follow.

ON Tuesday last the sale of a valuable assemblage of books and manuscripts, at the rooms of Messrs. Sotheby, Wilkinson & Hodge, attracted a number of collectors, who eagerly competed for the various rarities brought to the hammer, without paying the slightest attention to books which are necessary in an ordinary library, but are without attraction for amateurs in search of literary curiosities only. The day's sale consisted of 235 lots, most of which belonged to the useful class, and produced 1,824*l.* 3*s.* At least more than three-fourths of the money may be assigned to the odd thirty-five lots. Many of the unfortunate competitors went away lamenting the diminished chances of obtaining a Caxton or a Wynkyn de Worde at a reasonable price. Among the books sold were a collection of Piranesi's Engravings, 255*l.*; Cristine de Pisis's Boke of the Fayt of Arms, printed by Caxton in 1489, with several fac-simile leaves,

103*l.*; Capgrave's *Legenda Anglie*, printed in 1516 by Wynkyn de Worde, wormed, 23*l.*; Black Letter Bible, in English, by Miles Coverdale, printed at Zurich, 1550, wormed, and with fac-similes, 53*l.* 10*s.*; Cranmer's Version of the Bible, issued in November, 1541, imperfect, 20*l.*; a series of 127 Ballads, printed between 1670 and 1690, for singing in the street, sold for one halfpenny each, 43*l.*; Voragine's *Legenda Aurea*, printed in 1527 by De Worde, made up with fac-similes, 41*l.*; *Officium Beate Mariæ Virginis*, printed on vellum in 1499, at Lyons, 51*l.* 10*s.*; several illuminated Hours, at prices varying from 13*l.* to 23*l.*; Gould's Humming Birds, 67*l.*; *Musée Français*, 80*l.*; Granger's Biographical History of England, illustrated with 2,500 portraits, 66*l.*; Dugdale's *Monasticon Anglicanum*, large paper, 70*l.*; Kip's Views in Great Britain, 39*l.* 10*s.*; Shakespeare's Works, by Halliwell, india proof illustrations, 84*l.*; a series of humorous sketches, by Gavarni, from *Figaro*, 33*l.* 10*s.*; Turner's Picturesque Views in England and Wales, india proofs, 30*l.* 10*s.*; Shakespearean Forgeries by Ireland, presented to Moncrief as fabrications by himself, 15*l.*; Higden's *Polyconicon*, printed in 1527 by Peter Treversis, and considered his *chef-d'œuvre*, 17*l.* 15*s.*; Nash's Old Mansions, coloured and mounted, 30*l.*

A VOLUME containing a collection of letters of the late Mrs. Julius Hare, entitled 'Words of Hope and Comfort to those in Sorrow,' which was printed for private circulation a few years ago, will be shortly issued to the public, by Messrs. Hurst & Blackett, and will be dedicated by express permission to Her Majesty.

LAST week Mr. Beal read a paper 'On Buddhism' at Plymouth. The lecturer grounded his remarks on his translation of the 'Abhinish-kramana Sûtra' ('*Fo-pen-hing-tai-King*') from the Chinese. This work forms one of the Chinese Buddhist books in the library of the India Office. Mr. Beal was appointed about a year ago to examine these books and report on their contents. The value of the particular work in question is that it undoubtedly contains, as a germ, the original life of Buddha, known as the '*Fo-pen-hing*.' This book we know was translated into Chinese about 70 A.D.; so that we have here a valuable *terminus ad quem* in fixing the date of the origin and development of the Legend of Buddha. Taken in connexion with the evidence afforded by the Sanchi sculptures, we may be sure that the leading particulars in this legend are of an independent origin,—that is, independent of any Christian influences. The 'Abhinish-kramana Sûtra' contains the history of Buddha during his previous existence in the Tusita Heaven; his incarnation and subsequent history up to the time of his emancipation; and his career as a teacher to the time of his death. Intermixed with the main narrative are numerous episodes and Jâtakas, some of which are highly curious. Mr. Beal also alluded to the evidence this work affords that the pre-historic Cross was, in the first instance, the symbol of the four quarters of the world (shaped as an ordinary Greek cross), and, when surrounded by a circle, denoted the encircling path of the sun from left to right round the earth. A later symbol of the same character is the *Svastica*, the arms of which (according to the work in

question) should always be drawn from *left to right*, and not from *right to left*, as is sometimes done.

A COLLECTION of autographs was sold on Thursday last, at the rooms of Messrs. Sotheby, Wilkinson & Hodge. Amongst the more eagerly contested were a Prelude for the Lute, by S. Bach, for 16*l.*; a letter from Beethoven, announcing that he had been offered the post of Kapellmeister, 11*l.* 10*s.*, and a Song to Hope, by the same musician, 10*l.*; a letter from Michel Angelo Buonarroti, acknowledging the receipt of 1,600 gold ducats as part-payment for the tomb of Pope Julius, 6*l.* 10*s.*; a letter from Burns, 13*l.*, and a Cantata, 12*l.*; a letter from Erasmus, stating that the King and Archbishop had invited him to England, 16*l.* 10*s.*; H. Fielding, complaining of money disappointments, 6*l.* 10*s.*; De Foe, complaining of his treatment, 11*l.* 11*s.*; Goethe, 22*l.* 10*s.*; Goldsmith, giving a doleful account of his travels on the Continent, 37*l.* 10*s.*; Hogarth, accepting to be a Member of the Academy of Augsburg, 18*l.* 10*s.*; Keats, 7*l.* 15*s.*; Lamb, 9*l.* 15*s.*; Songs by Mendelssohn, 15*l.*; Mozart, respecting his intended wife, 16*l.* 16*s.*; Rubens, 15*l.* 15*s.*; Schiller to Goethe, 9*l.* 5*s.*; Shelley, 7*l.* and 6*l.* 12*s.*; Smollett, 11*l.* 11*s.*; Sterne, requesting a loan of 50*l.*, 9*l.* 9*s.*; Swift, stating that on account of his poverty, "if I come to More Park it must be on foot," 9*l.* 9*s.*; Tasso, with a sonnet, 28*l.* 10*s.*; Wordsworth, abusing 'Guy Mannering,' 7*l.* 2*s.* 6*d.*; &c. The entire sale produced 636*l.* 1*s.* 6*d.*

At the monthly meeting of the Manchester Statistical Society, held a few days ago at the Memorial Hall in that city, a paper was read by Mr. Plant, Curator of the Museum in Peel Park, 'On the Statistics of Free Libraries,' from which it appeared that in eight of the chief towns in Lancashire the number of volumes lent from these libraries during the time they have been in existence was 31,000,000. This is independent of the branch free libraries which exist in one or two of the larger towns. The fiftieth anniversary of the Manchester Mechanics' Institution has just been celebrated.

A NEW weekly paper is announced, for the special use and benefit of "fanciers," or those who breed for exhibition any kind of pet birds or animals, such as dogs, poultry, pigeons, birds, rabbits, cats, &c. It is to be called the *Fanciers' Gazette*, and will be under the editorship of Mr. Lewis Wright, the author of various books on poultry.

An English penny newspaper has been started at Venice, called *The Venice Mail*. Such a portentous innovation would have made Othello turn white, Iago virtuous, and Shylock humane.

## SCIENCE

### THE GOVERNMENT SCIENTIFIC EXPEDITION.

#### I.

We have been favoured with a perusal of some extracts from the despatches addressed to the Hydrographer of the Admiralty by Capt. George S. Nares, commanding H.M.S. Challenger, now pursuing her voyage of scientific research. These extracts are in print, but they have not been published, and as they are the first authenticated accounts of the proceedings, although much undoubted information has reached us, we shall

not apologize to our readers for giving them a brief résumé of the route and results of the voyage, so far as it has been accomplished, in the North and South Atlantic Oceans. The extracts are accompanied by some most interesting sectional diagrams of the depth and temperature of the ocean.

It will be remembered that the Challenger left England at the close of the year 1872, most liberally furnished with every article and instrument that could conduce to the success of the voyage. The officers were selected for their attainments in the various branches of nautical, astronomical, and magnetical science, and the Naturalist Staff, under Prof. Wyville Thomson, were chosen with equal care for their tried abilities in natural history; but, although cosmopolitan in our ideas, we regret that for this truly national expedition Englishmen could not be found to fill the places occupied by the two foreign gentlemen attached to that staff; and it does not say much for our system of education that they could not. At the same time, we admit that the two gentlemen selected are well worthy to hold the positions they fill.

The vessel proceeded at once to Lisbon and Gibraltar. A few deep soundings were taken, and trawling successfully accomplished in deeper water than the attempt had ever before been made in. The fish brought up in the trawl from 600 fathoms presented a most curiously inflated appearance, due to the very sudden relief of pressure on their bodies. At Gibraltar the meridian distance between that place and Malta was measured by means of the electric telegraph cable.

On the 26th of January, 1873, the Challenger left Gibraltar, and proceeded to the westward, to continue the line of soundings between Lisbon and Madeira. Deep water, with soft ooze bottom, favourable for telegraph cables, was found to exist. On this passage to Madeira deeper water was found near to the African coast than further out, this leading to the inference that the chain of basins commencing at the Black Sea extended to yet another, beyond the Mediterranean. Madeira was reached on the 3rd of February, and Tenerife on the 7th. Here a party landed to explore the uplands in the interior of the island; but they only reached the snow line of the Peak, the guides refusing to go further.

On the 14th of February the expedition sailed from Tenerife to sound the first section across the Atlantic towards Sombroero. During the passage soundings were frequently taken, and the nature of the bottom ascertained. Deep dredgings were obtained at stations about 300 miles apart, as the weather and circumstances permitted.

When at a distance of 160 miles south-west of Ferro, a remarkable difference was found in the depth, the water deepening from 1,525 fathoms to 2,220 fathoms within the distance of twenty miles. The rocky nature of the bottom, and the lowering of the temperature usual at that depth, would indicate a considerable movement of the lower stratum of water.

When two-thirds of the distance between the Canary Islands and Sombroero, a depth of 3,150 fathoms was obtained, the weather being remarkably fine, and the lines remaining up and down all the time of running out. The bottom brought up by the sounding-rod and afterwards by the dredge, was a dark chocolate-coloured clay, with none of the usual characteristics of Atlantic ooze, and contained but little animal life. This newly-discovered formation of the bottom of the sea extends for about 350 miles to the east and west of this deep channel or hole, the banks rising on each side, and the nature of the bottom changing gradually into the usual Atlantic ooze. The same clay, but of a slightly lighter colour, was found in the west deep, near the West Indies.

At three-fifths of the distance across, and 1,000 miles east of the West Indies, a depth of 1,900 fathoms was found on the "Dolphin Rise," discovered by Lieuts. Lee and Berryman, of the United States Navy. This rise is evidently of some extent, the soundings showing a depth of less than 2,000 fathoms for a distance of 180 miles.

Great care was taken to insure a correct record of temperatures at the various depths: these were frequently observed at every 100 fathoms between the surface and a depth of 1,500 fathoms. Mr. Seiman's galvanometer for ascertaining the temperature of the sea gave good results; but as there is considerable difficulty in reading the results when there was any motion of the ship, the expedition was compelled to depend entirely on the protected thermometers.

Magnetic observations were obtained regularly, and the opportunity was taken at Lisbon to compare the instruments with those at the magnetic observatory at that place.

The Challenger reached St. Thomas on the 16th of March, and left again on the 24th for Bermuda and the American coast.

The soundings show that there is a remarkable hollow, 3,875 fathoms in depth, immediately north of the Virgin Islands. As there had been no expectation of finding such an extreme depth near the land, a weight of only three cwt. was used as a sinker; but the fine weather and smooth sea enabled an undoubtedly correct sounding to be obtained. When the rod was recovered from this sounding, the two thermometers which had been sent down were found to be broken, the bulbs having collapsed with the enormous pressure at this great depth, nearly four and a half tons to the square inch.

The several deep soundings taken in the neighbourhood of Bermuda prove it to be a solitary peak, rising abruptly from a base only 120 miles in diameter. The deep water within sixty miles of the land, giving no indication whatever of its existence, shows the fallacy of supposing that a deep sounding disproves the existence of a neighbouring shoal.

Whilst at Bermuda magnetic observations were obtained, and as great local disturbance was found to exist, several stations were made, and a fairly complete magnetic survey obtained of the west end of the island.

An attempt was made to obtain soundings in the deep water below the Gulf Stream, but the strong surface current frustrated all endeavour, and they had to be relinquished, but by using heavy weights, the serial temperatures were observed to 600 fathoms with tolerable certainty.

The soundings were continued to the edge of the shallow water off Sandy Hook; the course was then changed to the north-eastward, and the soundings carried along the edge of the bank extending from the American coast towards Halifax, at which port the ship arrived on the 9th of May, leaving again on the 19th, sounding in a direct line to Bermuda.

After refitting, the Challenger again left Bermuda on the 13th of June to recross the Atlantic to the Azores. The depth of water increased rapidly on leaving Bermuda to 2,875 fathoms; the bottom then preserved a tolerably even surface for 300 miles, and after that gradually shoaled towards Fayal. After remaining five days at St. Michael's, soundings were obtained between that island and Madeira, and between Madeira and Cape Verde Island, the greatest depth between the two first named islands being 2,675 fathoms and 2,400 between the last. The deep water continued close up to the islands, but between St. Antonio and St. Vincent the soundings denoted the existence of a ridge connecting the two islands.

An attempt was made to obtain by dredging specimens of pink coral, said to be found near Porto Praya; and although a few specimens, very similar to the Mediterranean red coral, were obtained, no pink coral was found. It is remarkable that the temperature at 80 fathoms, the depth at which the coral grows, is the same as that of the Mediterranean coral banks, viz. 52°; and also that that temperature is not found at the same depth further north. The inference drawn from finding this kind of coral in this place is, that it may be found in other favourable localities out of the Mediterranean.

On the 9th of August the expedition left Porto Praya, making a course to the south-eastward,

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reaching a position in latitude  $3^{\circ} 8' N.$ , and longitude  $14^{\circ} 49' W.$ , from which position the south-east trade wind obliged the ship to stand to the westward for St. Paul's rocks. The depth of water was much the same when on the south-easterly course, viz., between 2,300 and 2,600 fathoms, excepting in one cast, when abreast the Bijou Islands, where a cast of 1,750 was obtained from the position in  $3^{\circ} 8' N.$ , the depth gradually shoaled to 1,425 fathoms within three miles of the rocks.

St. Paul's Rock was reached on the 27th of August, and the ship remained there, secured by a hawser to the lee side of the rock, until the morning of the 29th. Deep water was found round the rocks, there being from 500 to 1,350 fathoms at four miles distance. The rock itself is composed of minerals allied to serpentine, not unlike those on the Cornish coast. From St. Paul's Rock the Challenger proceeded to Fernanda Noronha; but on reaching that island, which is a penal settlement of Brazil, the commandant refused the naturalists permission to explore the island, much to their disappointment; and, having no other object in remaining, the ship proceeded at once towards the South American coast, and arrived at Bahia on the 14th of September.

#### PHYSICAL NOTES.

Prof. M. C. DECHARME communicates to the *Annales de Chimie et de Physique* for February, 1874, a very elaborate paper, 'Du Mouvement Ascendant Spontané des Liquides dans les Tubes Capillaires.' This is in continuation of a former paper. Prof. Decharme fully describes the several forms of apparatus employed by him in this delicate inquiry, and his mode of experimenting. He has to determine the interior diameter of the tubes, then to measure the length of liquid column raised by capillarity, the time occupied in the ascent, to make observations on the temperature of the liquid and of the surrounding air in the different phases of each experiment; to determine the density of the solutions employed, and the proportion of the salts dissolved in the liquids, and to make experiments with the tubes at various degrees of inclination. Each of these points having been determined with the utmost care, the results are duly tabulated. Our space will not permit of our giving even an abstract of these results; we must refer those interested to the memoir itself, which is a valuable contribution to this obscure branch of physical inquiry.

This paper is followed in the same journal by a memoir by M. P. A. FAYRE, entitled 'Recherches Thermiques sur la Condensation des Gaz par les Corps Solides et la Chaleur dégagée dans l'Acte de cette Absorption. Relations de ces Effets avec les Chaleurs de Liquefaction et de Solidification des Gaz.' The continuation of the investigations which Prof. Graham was pursuing with such philosophic care, when death deprived the world of science of his aid in the advancement of truth, is, in every way, important, and promises to lead us to remarkable facts in relation to the physical constitution of water and the gases composing that fluid.

Prof. Edwin J. Houston has, according to the *Journal of the Franklin Institute*, been making a series of experiments upon the production of solid by the "Windhausen Ice and Refrigerating Machine," with which a temperature of  $54^{\circ}$  below the freezing point of water of Fahrenheit's thermometer is produced. The principle of the machine is the condensation of air by powerful pressure, the cooling of that condensed air, and allowing the cooled air to escape into a cylinder under a gradually diminishing pressure, this expansion being attended with the development of great cold. Prof. Houston proposes the introduction of a second compressing cylinder, with which the condensed air, after being cooled, could be still further compressed, again cooled, and finally conducted into the expansion cylinder. Under a pressure of sixty atmospheres, a considerable mass of air at the temperature of, say,  $100^{\circ} F.$ , would produce, in its expansion, a reduction of temperature greater than any yet obtained. By

this apparatus it is thought many of the incoercible gases might be solidified, and probably the confirmation of the "absolute zero" be determined.

Some investigations on the measurement of high temperatures have been conducted by Prof. Weinhold, of Chemnitz. After describing a large number of instruments which have at various times been used for such measurements, he expresses himself strongly in favour of Siemens's electrical-resistance pyrometer.

Dr. Nöggerath, of Bonn, now in his eighty-sixth year, has just published a paper, 'On a Remarkable Development of Light during the Grinding of Hard Stones.' In this paper he records some experiments recently made with chaledony, and other quartzose minerals, at the agate-works in the neighbourhood of Idar and Oberstein, on the Nahe. When such stones are ground on the large and rapidly-revolving wheels of red sandstone, used in these mills, they exhibit a bright phosphorescent glow throughout their mass, entirely distinct from sparks elicited by friction.

'The Ignition of Cotton by Saturation with Fatty Oils' is the title of a paper, by Mr. John Galletly, published in the *Journal of the Franklin Institute*. His experiments are of the most conclusive kind, the result of his trials having been very uniform. Mr. Galletly states that the ignition of cotton can be calculated on, for any oil, with about the same certainty as the point at which sulphur or other combustible matter inflames in air. The heavy oils from coal and shale, when mixed with sperm, seal, olive, or linseed oil, was found to effectually check the process of spontaneous combustion. At the present time it is desirable to call attention to this important fact.

A meeting was held on Saturday last, in the Physical Laboratory at the Science Schools, South Kensington, for the purpose of establishing a Physical Society in London. The chair was taken by Dr. J. H. Gladstone. The bye-laws prepared by the organizing committee appointed on the 29th of November last were received and amended. The following were chosen officers for the first session:—President, Dr. J. H. Gladstone, F.R.S.; Vice-Presidents, Prof. W. G. Adams, F.R.S., and Prof. G. C. Foster, F.R.S.; Secretaries, Prof. E. Atkinson and Prof. A. W. Reinold; Treasurer, Prof. E. Atkinson; Demonstrator, Prof. F. Guthrie. Other members of Council, W. Crookes, F.R.S., Prof. A. Dupré, Prof. T. M. Goodeve, M.A., Prof. O. Henrici, B. Loewy, Esq., Dr. E. Mills, and H. Sprengel, Esq.

Mr. Boyden, of Boston, Massachusetts, has offered one thousand dollars to "any resident of North America (or the West Indies) who shall determine by experiment whether all rays of light, and other physical rays, are or are not transmitted with the same velocity." The competitors are to send the record of their investigations to the Franklin Institute, Philadelphia, before January, 1875, as at that date the Institute are to select three judges, to whom all the papers sent in are to be referred. Of course there will be many disappointments among the physicists who may try for this prize of two hundred pounds.

#### SOCIETIES.

ROYAL.—Feb. 12.—The President in the chair.—The following papers were read: 'Note on the Synthesis of Formic Aldehyde,' by Sir B. C. Brodie; 'On the Influence of Ethyl Alcohol on the Bodily Temperature, the Pulse, and the Respirations of a Healthy Man,' by Dr. Parkes; 'Experimental Demonstrations of the Stoppage of Sound by Partial Reflections in a Non-Homogeneous Atmosphere,' by Dr. Tyndall; and 'On the Division of Sound by a Layer of Flame or Heated Gas into a Reflected and a Transmitted Portion,' by Mr. J. Cottrell.

ASTRONOMICAL.—Feb. 13.—Anniversary Meeting.—The Secretaries read obituaries of the principal Fellows and Associates who had died during the year preceding; Reports of the proceedings of

the English Observatories, both public and private; and extracts from a carefully-prepared general survey of the progress of astronomy since the previous Anniversary. Most of the matters included in the latter, which are well sufficient to prove that there has been no diminution of astronomical activity during the year in question, have been already referred to in the *Athenæum* as they occurred.—The President, Prof. Cayley, then read his Address on the presentation of the Gold Medal of the Society to Prof. Newcomb, of the United States Navy, in recognition of the great value of his mathematico-astronomical works, especially the Tables of the planets of Uranus and Neptune. He took the opportunity of describing the principles on which these had been based, pointing out the nature of the theoretical work involved, which had thus been made of the fullest practical utility, and mentioning the desideratum, which, especially in the case of Uranus, had been supplied by the skilful and laborious exertion of Prof. Newcomb. But Prof. Cayley did not omit also to refer to his other important contributions to mathematical astronomy, particularly on the subject of the Lunar Theory.—The Society then proceeded to the election of new Officers and Council for the forthcoming year. The President is to be Prof. Adams; Hon. Secretaries, Messrs. E. Dunkin and A. C. Ranyard; Foreign Secretary, Dr. Huggins.

SOCIETY OF ANTIQUARIES.—Feb. 12.—C. S. Perceval, Esq., V.P., in the chair.—The following gentlemen were nominated by the President as auditors of the Society for the current year: Messrs. O. Morgan, G. W. Leveson Gower, J. Evans, and E. Freshfield.—Mr. A. W. Franks exhibited the ivory top of a Bishop's Tau (staff).—Mr. C. D. E. Fortnum communicated a paper, 'On certain Gems in the Royal Collections at Windsor Castle,' accompanied by photographs of the most important specimens, which Her Majesty the Queen, the Royal Patron of the Society, had graciously permitted to be taken in illustration of Mr. Fortnum's memoir. This Royal Collection comprises 292 objects, ranging from the best period of Græco-Roman glyptic art, through the Byzantine to the period of the Renaissance, and to the seventeenth and eighteenth centuries of our era. Out of this number Mr. Fortnum had selected, for special observation, on the ground of artistic excellence or archeological interest, sixteen antique gems, and fifty-two recent gems and enamelled jewels. Photographs of twenty-five of the number so selected had been taken, and wood engravings of two rings and one gem. No definite history of the collection can be referred to. It is probable that some of the choicer portrait gems, e.g., Henry the Eighth and Queen Elizabeth, have been in the royal cabinet from the period of their production, although they are not mentioned in Van der Doort's Catalogue of the objects belonging to Charles the First. A considerable accession was made to it by the purchase by George the Third of the collection formed by Consul Smith, long resident at Venice, and described in the 'Dactylolotheca Smithiana.' In this work, however, only three of those selected for examination by Mr. Fortnum are to be found, Mr. Smith having rather added to the number than to the value of the royal gems. Among the antique gems, Mr. Fortnum called special attention to contemporary portraits of a member of the Scipio family and of the Emperor Claudius, respectively; although the latter has by Mr. King been designated Constantius the Second. Not less interesting, at a later period, were the portraits of Henry the Eighth, Edward the Sixth, Queen Elizabeth (of which there were several examples), Philip the Second, the signet rings of Charles the First and Charles the Second, and numerous other jewels, which it would be difficult to describe without the aid of photography.

PHOTOGRAPHIC.—Feb. 10.—J. Glaisher, President, in the chair.—A Special General Meeting was held, to decide whether two new laws, previously proposed, should be adopted, or whether

the Council's amendment, to appoint a Committee to revise the laws generally, be accepted. The Council's amendment was lost.—The *Anniversary Meeting* was held afterwards, when the balance-sheet, showing the Society to be in an improved financial position, and the Report of the Council, were read and adopted. The President and Council, interpreting the rejection of their amendment as a vote of want of confidence, then tendered their resignations, which were accepted.

**MATHEMATICAL.**—Feb. 12.—Dr. Hirst, President, in the chair.—Messrs. Genese, Rawson, and the Rev. M. M. U. Wilkinson were admitted into the Society; the Revs. Dr. Booth and W. H. Lavery were elected members; and Col. Clarke, R.E., Mr. W. R. Browne, and Mr. E. Carpmal were proposed for election.—Prof. Clifford detailed at some length the views advanced in his paper 'On the Foundations of Dynamics.' A discussion ensued, in which Messrs. Wilkinson, Moulton, Cayley, Roberts, and G. H. Lewes took part.—Prof. Clifford having replied, proceeded to give an account of his paper 'On the Free Motion of a Solid in Elliptic Space.'—A paper, by Mr. C. J. Monro, entitled 'Note on the Inversion of Bernoulli's Theorem in Probabilities,' was taken as read.

**ANTHROPOLOGICAL INSTITUTE.**—Feb. 10.—Prof. Busk, President, in the chair.—Mr. T. P. Tindale was elected a member, and Mr. T. Saunders, a Corresponding Member. The second part of the paper 'Explorations amongst Ancient Burial-Grounds, chiefly on the Sea-Coast Valleys of Peru,' was read by the author, Mr. Consul T. J. Hutchinson. The paper treated of the burial-grounds from Lima northwards, as did the former part of the paper on those from Arica to Lima. Mr. Hutchinson described a burial-place with the Aymara name of Parará on the Oroya railroad, at a station called Chosica, and at an elevation of only 2,750 feet above the level of the sea, and so named from its grinding-stones used for bruising corn, numbers of which lie amongst the cenotaphs. These were said by Prof. Forbes to be used for cooking purposes, because the Aymaras are stated to have occupied a part of Peru of which the minimum elevation is 10,000 feet, and therefore where the boiling of water is a difficult matter to accomplish. The flattened and elongated skulls mentioned by Dr. Tschudi and Prof. Forbes were touched upon, an illustration of one of these from an elevation of 10,000 feet above the sea being given. Mr. Hutchinson quoted from Prof. A. Raimondy to prove that the practice of compressing and elongating the skulls still exists amongst certain tribes of the interior. The author gave a description of the burial-places of the north, to Ancon, Pasamayo, Chaucay, Huacho, and up the coast by Chan-Chan, the ancient capital of the Chimoo territory, of which Mr. Hutchinson showed some specimens of Art and pottery-ware that were made ages before the time of the Incas. Agricultural implements of the prehistoric Peruvians were also exhibited.—Mr. Hutchinson recommended a further and more extensive exploration of the Mounds and Huacas in Peru, to illustrate the rich treasures of archaeology with which that country abounds.—A joint paper by Mr. T. Drake and Mr. A. Franks was read, 'On Skulls and Implements from Palestine.'

- MEETINGS FOR THE ENSUING WEEK.**
- Mon.** London Institution, 4.—'Historical Development of Art,' L. Dr. G. G. Zerrin.
- Royal Academy, 8.—'Sculpture,' Mr. H. Weekes.
- Society of Arts, 8.—'Chemistry of Brewing,' Lecture VI., 'Fermentation (Secondary),' Dr. C. Graham (Cantor Lecture).
- British Architects, 8.—'Geographical,' 8.—'Exploration of the River Volta, West Africa,' Capt. J. A. Croft; 'Journey in the Highlands of Yemen,' Dr. C. Millingen.
- Tues.** Royal Institution, 3.—'Physical Properties of Liquids and Gases,' Prof. Tyndall.
- Anthropological Institute, 8.—'The Boethus, a Tribe of Red Indians, supposed to be extinct, which formerly inhabited Newfoundland,' and 'Indian Remains found on the Coast of Labrador,' Mr. T. G. B. Lloyd; 'Skulls found near Tiflis,' Commander Telfer; 'A Peculiar Neolithic Implement,' Dr. S. Holden.
- Civil Engineers, 8.—'Water Supply of the City of Dublin,' Mr. P. Neville.
- Wed.** London Institution, 7.—'Musical Lecture,' Prof. Ella.
- Geological, 8.—'Geological Notes on a Journey from Algiers to the Sahara,' Mr. G. Maw; 'Trimerellidæ, a Paleozoic Family of the Paliobrachia or Brachioleptæ,' Mr. T. Davidson and Prof. W. King; 'Occurrence of Sapphires and Rubies in situ with Corundum at the Ouladine Corundum Mine, Macon Co., North Carolina,' Col. C. W. Jenks.

- Wed.** Literature, 8.—'Coin of Jetm in Macedon, and Macedonian Coins generally,' Mr. E. Poole.
- Society of Arts, 8.—'New System of Cultivating the Potato, with a View to augment Productiveness and prevent Disease,' Mr. S. Hibberd.
- British Archaeological Association, 8.—'Vessels termed "Jolly-boys,"' Mr. H. S. Cumings.
- Thurs.** Royal Institution, 3.—'Cryptogamic Vegetation,' Prof. W. C. Williamson.
- Cambridge Philological, 8.—'Antiquaries,' 8.—'Roman Remains at Charter-House on the Mendip Hills, Somersetshire,' Rev. H. M. Seath; 'Archæology in Kent,' Mr. J. Brent.
- Fri.** United Service Institution, 3.—'Improvements in Sanitary Arrangements for Barracks, Camps, &c.,' Major-Gen. M. H. Sykes.
- Civil Engineers, 7.—'Coal Gas,' Mr. G. E. Page.
- Royal Institution, 8.—'Men of Science, their Nature and their Nurture,' Mr. P. Galt.
- Sat.** Royal Institution, 3.—'Mohammed and Mohammedanism,' Mr. E. B. Smith.

### Science Gossip.

WE are delighted to learn that Dr. Beke believes himself to have been successful in the search which, at the advanced age of seventy-three, he gallantly undertook for the true Mount Sinai. In a letter which Mrs. Beke has been good enough to address to us, she says, "My husband's arrival in England may now be confidently looked for during the first week in March, and I must, therefore, refer your readers for further particulars to Dr. Beke's forthcoming work, 'Sinai Regained.'"

WE are asked to state that supplemental meetings, for the reading and discussion of papers by Students of the Institution of Civil Engineers, have been appointed for the following Friday evenings, February 27, March 6, 13, 20 and 27. The papers to be read on these evenings are respectively, 'On Coal Gas,' by Mr. G. E. Page; 'The Lisbon Steam Tramway,' by Mr. M. Curry, jun.; 'The Sewage and Drainage of Towns,' by Mr. W. H. Cobley; 'The Construction of Tanks,' by Mr. J. C. Inglis; and 'On Setting out a Line of Railway,' by Mr. J. C. Fergusson. The chair will be taken at 7 o'clock on each evening, and successively by Dr. Pole, F.R.S., Mr. Bruce, Mr. Bazalgette, C.B., Mr. Bateman, and Mr. W. H. Barlow.

THE Japanese Government have appointed Mr. R. Routledge to the Professorship of Chemistry and Physics in the Imperial College at Yeddo. Mr. Routledge studied at Owens College, Manchester, and obtained honours at the London University. He is a nephew of Mr. George Routledge, the publisher.

PROF. FILIPPO PARLATORE, President of the Royal Tuscan Society of Horticulture, informs the botanists of Europe that from the 11th to the 25th of May next there will be held at Florence an International Exposition of Horticulture, "in coincidence" with the International Botanic Congress. The Tuscans will be glad to entertain British botanists on the occasion, and they hold out hopes of a reduction of one-half in the railway fares for the long journey to the pleasant city on the Arno. From their programme we learn that business is to be cared for as well as recreation, for the list of questions to be discussed by the Congress comprises some of the most interesting in botanical science. Prizes are offered for the best specimens of plants and flowers, and special facilities will be provided for the advantage of exhibitors. The Secretaries are Prof. César D'Ancona and Chevalier E. H. Fenzl.

THE *New York Herald* says:—"The Congressional Committee charged with retrenchment has cut down the appropriation for the Hydrographic Office without reason. The reduction proposed by the Committee is fifty per cent. of the meagre pittance it has heretofore doled out to what is one of the most important arms of the navy and was once the pride of the nation. The Committee have also determined to squelch the North Pacific Ocean survey and deep-sea soundings, and consequently the cartographical labours of the chief hydrographer, which had been undertaken to correct our Pacific charts, now so unsafe as to be unfit guides for the mariner. Henceforth our commerce on all the oceans will have to rely on foreign charts for purposes of navigation, if this crushing reduction now contemplated by the Committee takes effect. The Portsmouth, we learn, in consequence of the withdrawal of means, has already been detached from

the survey, and the whole work of Commander Belknap will have to go by the board."

WE are glad to say we were wrong in identifying the Mr. Moggridge, who is said to have been drowned at Naples, with Mr. M. Moggridge, the archaeologist. Mr. M. Moggridge is at Mentone. He is in excellent health, we are pleased to learn, and has no intention of getting drowned.

MR. JAMES M'FARLANE read, on the 22nd of December last, before the Glasgow Philosophical Society, a paper 'On Coloured Tapers.' The following are the results obtained; they are so useful that we desire to give them increased publicity, and copy them from the *Chemical News*:—"White taper, perfectly harmless, little ash; yellow taper, harmless, coloured with chromate of lead, ash metallic; blue taper, harmless, coloured with ultramarine; red taper, highly poisonous, containing 1.93 per cent. of vermilion, the tapers very highly coloured, slight ash; green taper, poisonous, colour due to arsenic (probably about 1 per cent.), metallic ash."

WE learn that the boring at Netherfield, near Battle, in the Weald, has been re-commenced by the Diamond Boring Company. Having overcome some difficulties which checked their progress at first, they are now proceeding satisfactorily.

M. MATHIEU, as President of the Bureau des Longitudes, presented to the Academy of Sciences, on the 3rd of February, the *Annuaire* for the year 1874. He explained and justified the delay in publication by the researches which had been necessary, owing to the destruction of statistical documents in the Hôtel de Ville during the Commune.

### FINE ARTS

ROYAL ACADEMY OF ARTS, Burlington House.—THE EXHIBITION OF WORKS OF THE LATE SIR EDWIN LANDSEER, R.A. IS NOW OPEN.—Admission (from Nine till Dusk), One Shilling; Catalogue, Sixpence. Season Tickets, 5s.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES WILL CLOSE ON SATURDAY NEXT, Feb. 23.—5s. Pall Mall.—Admission, 1s. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS WILL CLOSE their WINTER EXHIBITION ON SATURDAY NEXT. Admission, 1s.—Gallery, 53, Pall Mall. JAMES FAHEY, Secretary.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—THE TENTH ANNUAL EXHIBITION IS OPEN DAILY, from 10 a.m. to 6 p.m.—Admission, 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT.—NOW ON VIEW. From 10 till 6.—A spacious Platform has been erected, so that Visitors now have an unimpeded View of the Picture.—39s, Old Bond Street.—Admission, 1s.

DORÉ'S GREAT PICTURE OF 'CHRIST LEAVING THE TOMB,' with 'Night of the Crucifixion,' 'Christian Martyr,' 'Francisco de Rimini,' 'Neophyte,' 'Andromeda,' &c., at the DOLL GALLERY, 30, New Bond Street. Ten to Six.—Admission, 1s.

### THE PRIVATE COLLECTIONS OF ENGLAND.

No. VIII.—LOWTHER CASTLE.

By permission of the Earl of Lonsdale we were admitted to see the pictures at Lowther Castle, near Penrith. This collection, while comprising a considerable proportion of valuable paintings, is of a mixed character. It contains an exquisite gem of a portrait by Holbein, two fine Turners, good Gaspar Poussins, an important Luca Giordano, at least two capital Hogarths, several Salvators, a noble A. Cuyp, two interesting pictures by Le Nain, and others by Brouwer, Breughel, Dou, A. Ostade, P. Wouwermans, Backhuizen, Fyt, Rubens, Van Dyck, Guido, Titian, D. Teniers, Frank Hals, Ruysdael, Jan Steen, and B. Van Orley, besides some interesting Roman mosaics, sculptures, and inscriptions. The house, an edifice designed, not in the happiest fashion, by the elder Smirke, has an addition in the shape of a fairly-constructed picture gallery of unusual proportions. Here most of the larger, if not the more important, paintings are hung.

In the Smoking Room are several paintings ascribed to Hogarth; other works, likewise attributed to him, are placed in other parts of the mansion. It will be convenient to begin with these examples. Of the number the most likely



to be original are, besides those before alluded to, two portraits. The first of these represents Sarah Malcolm, the murderess; a small whole-length figure, seated at a table in a cell of Newgate, and turned to our left, with a pen in her hand, as if she were about to write the confession which she gave to the Rev. Mr. Peddington, Lecturer or Curate of St. Bartholomew the Great, and for which that gentleman, who became the subject of a good deal of satire, and, doubtless, ill-grounded suspicion, obtained 30*l*. The story of this miscreant is hardly yet forgotten. She murdered an old lady and her two servants, residing in Tanfield Court, Temple, and, after failing to fix the crime on three perfectly innocent persons, she was convicted and hanged in Fleet Street, opposite Mitre Court, to the edification of thousands. Her body seems to have lain in a sort of "state," at an undertaker's on Snow Hill, where many went to inspect it, among them, "a gentleman in deep new mourning, who kissed her, and gave the people half a crown." She was a charwoman and no beauty. It is believed that the original of this portrait is that belonging to Lady Jane Dundas (National Portrait Exhibition, 1868, No. 802). There is another portrait of this woman by Hogarth, belonging to Mr. Anderson (Nat. Port. Ex., 1869, No. 370). It is a bust, in a white cap and neckerchief, and is well known from about a dozen engravings. The second portrait here, most likely to be a Hogarth, represents Broughton, the prizefighter, a small whole-length figure of the man walking to the front, holding a stick, bare-headed, and dressed in grey. This picture is, like the last, known through prints. Mr. Willet L. Adye's version (Nat. Port. Ex., 1869, No. 356) is probably the original. Nevertheless, it is not at all unlikely that Hogarth multiplied these things. The Hogarths here about which we have no doubt whatever are both in the Picture Gallery, being portraits of the Hon. Master and Miss Byron, children—the girl kneeling in front and playing with a big dog—and a full-length portrait, painted in 1735, engraved by Faber, of Frances, Lady Byron, wife of the fourth baron, in a white satin dress, putting on a glove; the face is capably modelled and spirited in expression. This lady was mother of the admiral, author of the 'Narrative,' and of the slayer of William Chaworth. A small conversation piece, showing eight gentlemen seated at table, has merits, even if it is not by Hogarth. There is also a rough replica of 'Southwark Fair,' ascribed to the same. The original was, it is usually asserted, burnt at Hafod, but a picture, said to be the original, was at Manchester in 1857, a dark, slightly-painted work, the property of the Duke of Newcastle. Readers will remember that 'The March to Finchley' is much slighter and browner than other examples of Hogarth's practice would lead us to expect; but there was, it must be borne in mind, an interval of about twelve years between the production of 'Southwark Fair,' and 'The March to Finchley.' Not far removed from the Smoking Room is a highly interesting specimen of Roman mosaic, representing fish, subjects much affected by the mosaicists of antiquity, ascribed to Sosus of Pergamus (B.C. 320), who is mentioned by Pliny. Here are depicted carp, tench (?), lampreys, an eel. This relic was found at Villa Chichignola, and presented by Pope Gregory the Seventh to Sir E. Thomeson, 1832.

In the Picture Gallery are many large paintings. We believe the following are not only genuine, but highly interesting. A large sea-piece, representing a battle of English and Dutch ships against French, probably that of La Hogue; notice the French Admiral's ship, *Le Soleil Royal* and her consort, *Le Trident*. The former is much battered and engaged with Dutch and English ships on either side; the latter, with all her masts shot away, is sinking in front of the picture. This work is attributed to Ludolph Beckhuizen, and is probably due to the younger of that name. Here is, likewise, a large landscape by Zuccarelli, with figures in front, and very good for him. Next to it hangs a curious picture by R. Canaletti, representing the Piazza of St. Mark, Venice, during a festival (? the Carnival). Numerous groups of persons crowd the place, and

witness sports of many kinds, chief among which is a sort of bull-baiting. Men are tied by cords that go about the horns of the bigger animals, who appear to be running in circles, and mix with the crowd in a hap-hazard fashion. The men are fantastically clad. Rope-flyers descend from the Campanile; the windows are filled with spectators. This work is interesting as a record of costumes and of the architecture of the scene. Passing on, we come to a noble Forest Scene (13), by G. Poussin, a powerful, rich, and luminous picture, remarkable for the dignity of the composition, the beauty of the distance and the mid-distance. It comprises a river, with a cascade, a satyr, children, and a nymph in front with a pitcher. The painting of the rocky bank on the further side of the stream is capital. Near this is a large landscape by Albert Cuyp, a thoroughly characteristic picture, of cows and men and women on a hillock, with two cows and a horse in front, a dog leaping in a woman's lap,—she holds a straw hat, and has a green dress; three sheep are near their shepherd. Among the noteworthy elements of this fine and finely-lighted picture are a white and bay cow and a richly-painted group of docks, both in the foreground on our left; these docks are such as Albert Cuyp delighted in. The glowing and vaporous distance comprises a stream, with boats, &c. This masterly specimen is signed, as usual, "A. Cuyp."

A large 'St. Jerome,' by Salvator, though hung too high to allow of thorough examination, seems an admirable example of that inexhaustible master's power. It is a grand and characteristic picture, designed with intense grasp of the subject; a frequent characteristic of Rosa's art. Naked, as brown as if he had not been clothed for years, girt with ivy only, the gaunt old saint is seated, with his hands outspread, and reading with a loud voice that reverberates in the rocky place; the book is open on a stone before him. It is a grim and most vigorous conception.—In its way, Guido's 'Hero lamenting Leander' is capably modelled, and the corpse finely foreshortened, according to the mode of the academicians; Hero is at the side of her lover; her dress, being a brown brocade, with a crimson bodice over white, makes, so ably have these elements been treated, finer colour than Reni generally attained. The ascription of 'Magdalen in the Desert' to Tintoret, may be correct, but the picture is hung so high and in so unfavourable a light that it would be hard to form an opinion of its authorship. Dr. Waagen seems to have been able to accept this picture, for he does not object to the name of the artist. He was more than justified in saying that it comprised "a whole length figure, life-size; of great energy." ('Art Treasures,' iii. 265.)—Another Salvator, smaller than the last-named, comes next. It exhibits motives which are extremely common with him; yet they are so finely treated in the grandiose mood of his mind that one cannot call them trite. The picture comprises a castle, with figures of fishermen and others; two men in the mid-distance are directed on their way by a third; in front is a man bending under a gold vase. The colour here is, accepting the scale chosen by the painter, grave and rich; this is especially the case with the castle and its surrounding foliage. There is a rosy sky of more refined quality than usual. Altogether, this is an extremely luminous and fine example: one of the most acceptable that we have seen by Rosa for many a day. Except a large sketch now in the Picture Gallery at Chatsworth, and comprising soldiers in a wild landscape, to which we shall come by and by, this example has most of the golden, rosy colour, in a profoundly deep tone, so delightful in Salvator. Ascribed, probably correctly, to Lely, is a large whole-length reclining figure of a naked woman; this, although the figure is very naked, is doubtless not, as it is said to be, a portrait of Nell Gwynne. We next come upon a capital landscape by Paul Brill, showing a river and woodlands, with satyrs and nymphs; it appears to be a late work, and is certainly in better keeping and marked by warmer colour than his hard, unfeeling manner generally exhibits.

Two noble Turners, being views of Lowther

Castle, are, although both are much faded, glorious visions of higher feeling than, be this said with all respect for such great men as those who laboured before Turner, was vouchsafed to earlier painters. Topographically, they give the house on its hill, and in the distance, from opposite points, and are said to be by no means slavishly exact. Artistically, they are both superb in colour and tone: that with the river in front, and all the park in soft, glowing light, seems to us the better of the two, if one is to be preferred. Here the little river Lowther is rushing towards its glen, into the grey, purplish dimness, which seems hardly mist, and yet is not shadow, behind a nobly-drawn group of old trees, which appear in the foreground; there is another group on our left. The other picture shows a greyer morning light, the castle is foreshortened, there are cows in front, with trees on our right. The sky here is so lovely, that it seems as if it could not be surpassed. The pictures appear to have suffered much from time, and to have been recently in the hands of the restorer. A 'St. John preaching in the Wilderness,' attributed to S. Rosa, shows much of the painter's genius in many of the figures. By Della Notte (Honthorst) is a 'Belisarius,' one of those unpleasing, but coarsely vigorous pictures which this follower of Caravaggio's produced, in order to give himself opportunities for introducing artificial light.

Ascribed to Murillo, is the picture of a Spanish boy, with cows and sheep. It has considerable merits. F. Zuccheri has the credit of having painted 'The Adoration of the Magi,' which comes next. To L. Giordano is, without doubt, due the brilliant and powerful 'Christ driving out the Money-changers.' It is remarkable for the vigorous and rich painting of the life-size figure of a Venetian gallant with his back towards us, who wears a white and olive-coloured dress, counter-changed in stripes, and who, if the design is worth inquiring into, seems to have been borrowing money of the usurers. Christ is quite subordinate, but the figure of the gallant is superbly solid and fine. Another Guido (?) appears in 'St. Cecilia' singing, half-length figures; one of the heads is in a questionable state. Paris Bordone is credited with 'The Adoration of the Magi'; it is a good Venetian picture. In the same gallery hangs a fine portrait of a Spanish general in armour, a noble piece of painting, which in some of its qualities recalls Tintoret rather than Titian. It is like going into another world to turn from the Venetian to the Englishman, T. S. Good, yet we ought not to omit all notice of 'Smugglers,' for in it there is a capably-painted and really life-like head of an old man. After all, this is a cast-iron picture.

In the Earl of Lonsdale's Study are several of the gems of his collection. Among them is an extremely spirited picture by Le Nain, representing a drunken old woman riding an ass, and supported by a man, while another man drives the animal. The execution here is hard, and the tones rather crudely divided, but the humour and spirit of the work leaves little to be desired in that respect. By the same artist is a still more acceptable picture, some children dancing to the piping of a boy. Here are abundance of character, extraordinary spirit, and delightful vivacity, so that the whole is truly charming. By way of companion to the first of these pictures by Le Nain, there is a third small work, showing a boy, as Bacchus, riding on a goat, crowned with a wreath. It is probable that the second of these examples is not by the painter of the former two, which have much in common, and differ considerably from the others. It is loose in style, less firm and learned in execution, and appears to be less highly finished. There were three brothers named Le Nain; and their works have not been accurately distinguished, although they worked together not longer ago than the middle of the seventeenth century, and were members of the French Academy. The probabilities seem to be that the pair of paintings above named are by Louis Le Nain, called *Le Romain*, and his brother Antoine, *Le Chevalier*, who died in 1648. There are several pictures in the Louvre

attributed, without distinction, to *Les trois Frères le Nain*. Noteworthy among these is 'Un Maréchal dans sa Forge' (375); another, 'L'Abreuvoir' (376), has many points and qualities in common with Lord Lonsdale's pair of pictures. These works are quite unlike French pictures of the period to which they belong; they resemble productions of the Dutch school, and yet they are decidedly not Dutch; for the painters were born, lived, and died at Laon.—Murillo's small sketch for a picture, of boys eating grapes and water-melons, has an original at Munich. It is wonderfully characteristic of the artist and the subject; the boys are such as Murillo often painted *con amore*. We are not quite satisfied that the picture of 'Dutch Boors in a Cabaret' is really by Brouwer. Dr. Waagen said it was by Zorg, one of Brouwer's imitators,—in fact, Zorg is very nearly the equal of Brouwer, in some respects quite his equal. It is a capital example, not quite so dark in tone as Brouwer's pictures often were, but more silvery, and thus approaching to Ostade's.—A Dutch village, by Velvet Breughel, with people dancing round a may-pole, is full of character, immensely rich in spirit, and most elaborately wrought. As is frequently the case with this painter, the landscape is hard; and the whole errs from excess of blue. A Crucifixion, with multitudes of figures, by the same, recalls all the distinctive qualities of this remarkable painter.

Near this is a picture of a scribe mending a pen by candlelight, called 'The Village Lawyer.' It is by G. Dou. Admirers of this artist must rejoice to see so elaborate and characteristic a specimen: the face derives its charm from extraordinary vitality and delicacy. In these respects, at least, the work approaches the productions of M. Meissonier, but in other qualities it is, of course, inferior. A woman with a book, oval by the same Dutch painter, is marked by capital modelling and abundance of character. The picture is not quite so solid as that of the lawyer; and it is, no doubt, an earlier work. Both paintings charm us by their intense characterization. The latter is indubitably a portrait. In it Dr. Waagen traced a resemblance to Dou himself, accordingly he supposed the other to be a likeness of Dou's sister. It is quite worthy of a place by the side of the little oval portrait of Dou in the National Gallery, No. 192, and in some respects it is similar to that well-known work. It has all Dou's characteristic precision of touch, that remarkable firmness and power in execution, which, far more than mere finish, were this skilful Dutchman's really strong points. Like the National Gallery picture, this errs, if at all, on the side of yellowness; like it, also, it is thin in parts.—By D. Teniers we have 'Peasants Gambling with Cards,' a capital work of its kind, but rather slighter than usual. It is in an excellent warm tone, and in very good condition. A picture which is more curious than beautiful,—indeed, has no beauty whatever, except so much as may appear in the evidence it presents of the unconquerable laboriousness of the artist,—is ascribed to 'Wigmans.' It shows a gentleman's house on the Rhine (?), and is remarkably hard.—A good, or, at least, highly characteristic, picture is Van der Werff's 'Wood Nymphs Dancing to the Piping of a Faun.'—Admirers of Adrian van Ostade will be delighted with his 'Two Old Women Drinking,' a picture which lacks nothing of his abundant humour and wonderful fidelity to expression in nature. As usual, the red and grey of the colouring here are not quite in keeping; the former tint is too fiery for harmony with the rest of the picture. Another Ostade, 'Dutch Revellers before a Cabaret,' is a perfect specimen of the painter's art, designed with extraordinary spirit. Two couples are dancing to a pipe and drum, a crowd of spectators are gathered near, some eating and some smoking; nearly all of these spectators look at the dancers. There is extraordinary variety in the faces and attitudes of lookers-on: these may be studied with profit, so far as knowledge of the matters according to Ostade's view are concerned. The colouring is extremely warm and good, and in better keeping than is common with Ostade. In delicacy of handling and

richness of tone this is a masterpiece. It is dated 1656. Another Ostade bears the date 1654, and is nearly worthy of its dignity as companion-picture to the above; this is an interior, revellers in a cabaret. The incidents of the design are exactly such as we never fail to see in works of the class and painter. The harmony of the colour is not quite so good as in the former picture, but the light and shade are treated with extraordinary felicity; the chiaroscuro is capital, the handling firm and precise.

The pictures by Valentin, or with considerable probability ascribed to him, are remarkable for their high finish and hardness, but they display intense vigour of action, even to exaggeration, and have unquestionably high merits in regard to the dramatic conception of their subjects: 1, 'Soldiers Gambling and Quarrelling'; 2, 'Christ and his Disciples, the Tribute Money.' The Caravaggesque manner of this French painter is not less apparent in the exaggeration of the designs than in the lack of gradation between the lights and shadows which they display. With all this the style of these pictures is entirely naturalistic, but by no means realistic; the incidents are neither grandiose nor grand, and, with all their vigour, rough rather than powerful, for, most of all, they lack repose and even the sense of that prime quality in art. In the Louvre are several pictures by this painter, who, considering the shortness of his life, produced a large number of works, of which some are in England.—By P. Wouwerman, a good example will be found in Lord Lonsdale's Study, representing a smithy, or farrier's shop, and possessing all the ordinary qualities of the painter's works, together with most of the elements he employed, the greyish-white horse, &c. It is needless to particularize the incidents of this example; it is of Wouwerman's middle period of practice.—By V. Vanderveelde is a capital marine piece, remarkable for the careful and delicate modelling of the water and the expression of motion given by this means. Two Dutch fishing-boats appear on a grey water; the sky is full of clouds, which are admirably painted. This is a beautiful little specimen. A small picture of a waterfall, with pine-clad banks, is by Ruysdael.

Of all the pictures in this room we turned to none with so much interest as to a thoroughly genuine and perfectly preserved portrait of an old woman, by Holbein, an early work, but of unquestionable authenticity and great merit. The face is about three or four inches high; and the features are modelled with that extreme care which distinguishes the earlier efforts of Holbein from those later ones which show signs of the painter's amazing facility and precision in execution. She wears a white head-dress and neckerchief, and is seated in a chair, which is carved with the napkin pattern; with rings on her fingers, her hands are crossed before her; her dress is dark blue, and trimmed with brown fur. The face, in its spontaneity, if we may so say, of expression, and beautiful simplicity of character, gives to this picture a profound intrinsic charm, apart from its wonderful execution.

In the Breakfast-Room are several noteworthy pictures. There is a capital Backhuizen, mouth of a Dutch river, with craft going out, a boat lying on the shore. The sky is charmingly painted, and the whole remarkable for its silvery grey tones, and very like a Vanderveelde.—Near the last is a Rubens, 'The Holy Family,' a late and masterly work, showing St. John astride of a lamb. 'This work was painted for M. Gobou, in Antwerp, and sold in 1763,' with a 'Charity,' also here, by Van Dyck, for 1,887. The 'Charity' in question resembles the picture at Dulwich in its design, and is doubtless the original. It is a noble specimen of its kind, and, like the Rubens, intensely rich in colour and tone. There are several repetitions of the work; but this is the finest known to us.—Close to the Rubens is a superbly painted group of fruit by Fyt, executed with rare power, and unusual richness of colour. Notice the grand execution of the Delft-dish, which is finely drawn.—Here is a Titian, which appears to

have been once attributed to Bonifazio. It represents the finding of Moses, and comprises small figures of great beauty and design, abundant and rich colour. Some of the figures are very lovely, and the composition is highly dramatic, but it is deeper in tone than Bonifazio's works are, almost as much so as a Giorgione. One of the attendants kneels before the princess, and holds the swathed child; among the other attendants are many thoroughly Titianesque elements: especially a lady dressed in red; and the negro with a red hat.—By D. Teniers, is a 'Village Fête at Harvest,' comprising dancers and others, and many boors, regaling. This is a capital, clear, and carefully painted picture, possessing not only the artist's usual spirit of design, but also unusual warmth of colour.—A good P. Wouwerman, a hunting party near a château, is rather heavy and blackish; in the so-called "middle manner." Nevertheless, it is a capital example.—To us, the neighbouring picture by Frank Hals, representing a Dutch officer seated, is more interesting, as the portrait itself is more valuable than a dozen Wouwermans. This man has a broad, silver-embroidered baldric or sword-belt slung across his shoulder, and wears also a corselet and gloves, a hat and feather; he holds a whip. As a portrait, it is unquestionable; as a picture, it is extremely interesting; as a specimen of Hals's masculine and learned handling, with uncommon *impasto*, and extraordinary brilliancy of painting, it is a work of great value.

An extremely interesting picture, which bears the name of Leonardo da Vinci, and represents the infant Christ and St. John embracing, is, no doubt, as former writers have said, by B. Van Orley. The children are naked, seated on a rich, green, embroidered cushion, and under a red canopy, which is suspended from the hands of brazen, or gilt, statues of boys. The latter are placed in an architectural frame, or "frontispiece," of highly ornate, German character, comprised of polished gray and red marbles and chased metal-work, with armorials. The resemblance of the manner of this capital picture to Van Orley's productions is complete, although the designing of the figures certainly recalls Da Vinci. A similar example of the painter's style, which occurs in the collection of Lord Scarsdale at Kedleston Hall, represents a Holy Family, and is likewise ascribed to Leonardo. Beautiful as these works are, and extraordinarily interesting, it is only necessary to describe the backgrounds and accessories to show that they are not by Da Vinci, but by Van Orley. Besides, the flesh painting is conclusive on this point. The Earl of Lonsdale's picture seems to have been painted on to some extent. Its design is perfectly charming.

By Dou we have a fine specimen, a little too yellow, as usual, showing an old couple, with a hurdy-gurdy. Near this is a 'Village Wake,' by D. Teniers, comprising dancers and feasters. This excellent work of the painter's finer art may be spoken of in much the same terms as we have already used in characterizing another of his pictures in this collection.—By P. Wouwermans is a 'Halt of Cavalry'; an excellent and characteristic example. What more can we say?—Another D. Teniers, 'A Fête Champêtre' calls for similar praise.—A charming Ruysdael shows a farm, with trees, the house on our left, and may be aptly, if not fully, described as rich, dewy, and sober.—By Jan Steen is one of the best works here; a portrait of himself in the congenial act of eating oysters, with such gusto, and yet so frankly and decorously withal, that one fairly wishes to be in his place. The scene is a handsome room, the painter is sitting at a table, a lady hands to him a glass of wine, an old woman opens the precious bivalves, a boy loiters near; there is also a dog. All these figures are painted with greater refinement and fuller finish than is usual in the works of this master of tone and character. Notice the group of oysters in the metal dish in front,—how admirably they are painted! For clearness, brilliancy, and depth of tone, for perfectly delicate

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and yet firm handling, for complete and most solid execution, for chiaroscuro, for draughtsmanship and truth of modelling, to say nothing of exquisite treatment of light and shade, this is incomparably the best picture by Jan Steen in England.

In the Withdrawing-Room are five unfinished portraits by Lawrence. We always enjoy Sir Thomas's unfinished portraits more than his finished ones. Here are several capital family portraits by Opie and Phillips. In the Saloon is a St. Sebastian, by Guido, as at Dulwich and elsewhere; also a Magdalene, ascribed to Elisabetta Sorani, which Dr. Waagen was doubtless right in supposing to be by Cigoli, who produced several Magdalenes, and certainly painted very much in the manner of this picture. On the other hand, this picture is less black in the flesh shadows, less positive in the carnations, and, it must be admitted, less vigorously designed than the works of Cigoli, as we have known them to be. If Cigoli was apt to be somewhat demonstrative in his designs, he is always vigorous. At any rate, this is a good picture of its kind. In the South Drawing-Room we have a capital Lely, a whole-length portrait of the Duchess of Grafton.

Besides the above, Lowther Castle contains numerous examples of Roman sculpture, and inscriptions found in the neighbouring country, including Roman-British (?) works. We noticed especially a bas-relief of a legionary. Here are likewise tablets from the Catacombs. Here are good De Wint's Whitehaven, Tewkesbury, with a fine sky, Lancaster Castle, a noble work, very broad and fine, but a little cold, and Morecambe Bay. Capital portraits are here; by Greenhill, of Walpole; by Lawrence, of George the Fourth. On the stairs is a fine cabinet, of large dimensions, formerly belonging to Mary, Queen of Scots. It will be remembered that the Earl of Lonsdale's ancestor, Sir Edward Lowther, received the Queen in Cumberland, May, 1568.

The next paper of this series will describe the pictures in Kedleston Hall, near Derby, belonging to Lord Scarsdale, to which collection, although the house is not "shown," his lordship gave us the freest access.

#### SALES.

THE under-named pictures have been recently sold in Paris, at the prices mentioned, in francs: J. Vernet, *Le Calme*, 2,350.—Zorg, *Intérieur d'une Boucherie*, 700.—K. du Jardin, *La Partie de Cartes*, 2,000.—N. Maas, *Portrait de Dame*, 4,500.—P. Wouwerman, *Le Passage de Gué*, 3,100.—A. Van Ostade, *Intérieur d'une Ecole de Village*, 3,000.—B. Denner, *Portrait de Vieillard*, 4,600.—P. Potter, *Paysage avec Animaux*, 20,200.—Claude, *Port de Mer au Soleil Levant*, 12,100; *Le Soir*, *Paysage avec Animaux*, 3,700.—Memlin, *La Vierge et l'Enfant Jésus*, 3,200.—H. Holbein, *Vierge tenant l'Enfant Jésus*, 3,200.—I. da Imola, *S. Catherine recevant Jésus des Mains de la Madone*, 7,100.—B. Luini, *S. Véronique*, 7,000.—C. da Conegliano, *Madone entre S. J.-Baptiste et S. Jérôme*, 3,500.—G. Bellini, *La Vierge sur un Trône*, 5,100.—Francia, *La Madone des Guastavillani*, 21,000.—L. Cigoli, *La Vierge et l'Enfant Jésus*, 4,000. At the sale of the remaining works of the late M. de Tournemine, the following were the more important articles, with the prices they obtained: *La Maison Turque au Bord de l'Eau*, 3,900.—*Ruines d'un Temple au Bord de la Mer*, 3,950.—*Maison Turque sur le Bord d'une Rivière*, 3,350.—*Le Lac Sacré d'Oudeypour*, 3,200.—*Retour de Chasse, Hindoustan*, 2,100.—*Ruines du Temple de Janina*, 3,000.—*Oiseaux sur le Nil*, 2,400. Total of the sale, 63,674.

#### Fine-Art Gossip.

MR. ALMA TADEMA has several pictures in hand. The larger two, being respectively styled 'Painting' and 'Sculpture,' are likely to be shown at the next Salon. For the present it is enough to say that the former shows, in nearly life-size, whole-length figures, a party of Roman amateurs assembled and inspecting new acquisitions by a

collector of eminence. The collector—the figure is a portrait of a gentleman well known in London art-circles, for whose villa at Nice the two pictures are destined—eagerly expatiates to a companion on the merits of a picture, the back of which occupies part of the foreground; while sitting with a lady on a couch, a younger gentleman earnestly inspects the work of art, the light reflected from the surface of which illuminates his features. The background shows pictures on the wall of the chamber. 'Sculpture' displays a marble-lined chamber, with a party assembled to inspect a fountain of black marble; a lady sits in front on our left, with a noble dame and two children standing near her left; other figures occur in the background. A smaller picture will probably be called 'Samples.' An Egyptian merchant sits in the despatch of business; his attendants are at work under his orders. This may be sent to the Royal Academy together with the picture to which we have more than once alluded, a lady lying prone, on cushions, which are placed on the pavement of an antique chamber, by the side of a tank; she appears to be watching the movements of the fish in the tank. The striking points in this picture are the grace and richness of the figure and the draughtsmanship of the patterns of the pavement; the latter is marvellous.

MR. MARKS is busy with at least two important pictures which he will probably exhibit at the Royal Academy. One of them is of considerable dimensions, and is intended for the decoration of a large chamber in a country seat near Middlesborough-on-Tees. It represents 'Winter,' and is one of a series of such paintings, all designed with special reference to their destination. Two old men have entered the garden before a village hostelry, the matron of which brings refreshment to them, while her dog sniffs their poverty, for they are itinerant musicians, and being in the winter of their years, and the time winter, receive with humility the hostess's dole. The other picture, although it is smaller, will interest a much greater number of persons. It shows a stage of a scaffolding which has been set up for the erection of a country gentleman's house; from this we see the meadows and lofty trees below the eye, and brilliantly lighted by the sun. The gentleman, a portly personage, is clad in a furled velvet gown, and in the consciousness of wealth, unconsciously trifling with his gold neck-chain, stands on the scaffold, with a slightly obsequious architect at his side, holding a drawing of the works which are in course of execution by the other personages of the scene, a party of masons, who are on the verge of a strike, or whatever may have been the mode of adjustment in such cases during the sixteenth century. The spokesman is before his fellows, and, with a good deal of respectful energy and amplitude of gesture, puts the case before the capitalist and employer. His fellows, a group of richly-diversified characters, are behind this man—especially noteworthy is a decided Radical, a little man with one eye, who is near the top of the ladder that leans against the scaffold; another man explains to his neighbours the subject at issue. The attractive figures are the argumentative spokesman and the gentleman, with his highly characteristic hauteur of manner, to say nothing of a certain purse-sensitiveness, which is, however, strongly tempered by a feeling that it is honourable to be just.

THE following letter explains itself:—"I see by a paragraph in your issue of Saturday last (Feb. 7), that the 'Liverpool Town Council has voted 12,000*l.* for the purchase of pictures for the New Art-Gallery.' I do not know who your informant is, but this is an error; 1,200*l.* was voted by the Council, and only by a majority of one vote, as it is thought by the Council the Committee of the Free Library should not spend so much; and if the Committee do not use better judgment in their selection, I fear the pictures they are purchasing will be a discredit to the Art-Gallery, which is being erected through the princely munificence of our worthy mayor.—E. GRINDLEY."

THE Trustees of the British Museum have resolved that the Department of Prints and Drawings shall in future be opened every day in the week, including Saturdays, which have hitherto been "closed days." We trust the additional facilities thus given to students will lead to similar arrangements with regard to most of the other sections of the great national institution, if not to all of them. The steps taken by the Trustees have, for a considerable time past, in this respect, tended towards this most desirable arrangement. The portions of the Museum which are accessible to the public are now accessible on Saturdays, and numerous facilities of a similar kind have been given. Tuesdays and Thursdays are still "closed days"; but we hope that before long the general collections will be open to public inspection during the whole of the week. As was notified some time ago, parties of a limited number are now admitted on Tuesdays and Thursdays, on application being made for the purpose.

It appears that the busts Mr. Grant has notified his intention to add to those improvements of Leicester Square which are to be effected at his cost are not to be covered from the weather. We trust that such work as Mr. Woolner's will not be exposed without some sort of covering; this, if it were of glass, would be most convenient, and might be extremely elegant. We do not think it would be desirable to enclose the sculptures; but it seems indispensable to cover them from the foul rain of London and the defacing smoke.

A TELEGRAM to the *Gazette* of *Carlsruhe* announces that the magnificent Abbey of St. Blaise, in the Black Forest, has become a prey to fire.

It is satisfactory to know that the loss of works of art by the destruction of the Pantheon has been, as usual, outrageously overstated. Serious losses have, undoubtedly, occurred, but nothing like what was stated in the first sensational announcements. When speaking of the precautions taken against fire at the British and South Kensington Museums, the daily papers should, we believe, have included the National Gallery, where plenty of buckets and hydrants are at hand.

#### MUSIO

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Sir Michael Costa. —FRIDAY NEXT, February 27, Haydn's 'CREATION.' Madame Sherrington, Mr. E. Lloyd, and Mr. Santley. —Tickets, 3*s.*, 2*s.*, and 1*s.* 6*d.*; Exeter Hall.—Mr. Macfarren's 'St. John the Baptist' is unavoidably postponed.

BRITISH ORCHESTRAL SOCIETY.—Conductor, Mr. George Mount. —THIRD CONCERT, THURSDAY, February 28, St. James's Hall, Eight o'clock. Overture, 'Der Freyschütz,' Weber; Concerto in G, for Pianoforte, Mr. Franklin Taylor; Beethoven; Overture, 'Ives de Castro' (first time of performance), A. Holmes; Symphony, 'The Power of Sound,' Spohr; Overture, 'Fidilio,' Beethoven. Vocalist, Miss Rosa Hersey. Grand Orchestra of Seventy-Five of the most distinguished Professors in London. —Stalls, 1*s.*, 6*d.*; Tickets, 3*s.*, 2*s.*, and 1*s.*; Stanley Lucas, Weber & Co.'s, 84, New Bond Street; usual Agents; and at Austin's Ticket-Office, 28, Piccadilly.

#### CONCERTS.

DR. VON BÜLOW terminated his engagement at Mr. A. Chappell's Popular Concerts, by introducing the Variations and fugue on a theme of Handel, Op. 24, by Herr Brahms. The piano and string quartet by Herr Rheinberger, in E flat, Op. 38, was again performed. There was another novelty at this concert which took place on the 14th inst., Haydn's string quartet in D major, Op. 17, No. 6, executed by MM. Sainton, L. Ries, Zerbini, and Piatti. Mr. E. Lloyd was the vocalist, and Sir J. Benedict the accompanist. We shall take some other opportunity of pointing out the great influence which the two visits to this country of Dr. Von Bülow have exercised on pianoforte playing. Just as Dr. von Bülow leaves us, another incomparable executant, Herr Joachim, the leading violinist of Germany, returns. He appeared on the 16th, and led Beethoven's string quartet in E flat, Op. 74, joined Miss Agnes Zimmermann and Signor Piatti in Beethoven's trio in C minor, Op. 1, No. 3, and selected as his solo Bach's sonata in G minor. He was in his finest form—his tone as rich and round as ever, and his command over the key-board quite as masterly. Great as was the effect he produced in the *adagio* of the quartet, the *presto* in G minor of Bach's sonata

seemed to astound the auditory the most; it was played with amazing spirit, and it was re-demanded with one voice; but what say the sticklers for the observance of a composer's metronome to Herr Joachim's pace? He is quite right to take his own tempo, to give his own interpretation, to be poetical and not to be frigidly mechanical. Miss Zimmermann was safe, conscientious, and artistic in Beethoven's trio; and we wish this clever pianist and composer had selected a sonata of the same school. Her solo was by Schubert, in a major, Op. 120, which may be called the "music of expectation," for prolonged passages end in nothing; it is tedious as well as tantalizing—Schubertish wanderings in a dry desert. Miss Victoria Bunsen was the vocalist, and perhaps her nice singing of Schubert's 'Wanderer' deadened the effect of his sonata. The singer also gave conscientiously Mozart's 'Voi che sapete.'

At the fourth concert of the Wagner Society there were eight numbers from 'Lohengrin.' The Prelude was encored, so was Lohengrin's farewell to the swan, and also his song to Elsa. The chorists had also to repeat the Nuptial Chorus. These re-demands may be accepted as signs of popular opinion, for we are not bound to believe that the Hall was filled with Wagnerian disciples exclusively. We must, however, repeat that, until Herr Wagner's operas are given on the stage, the question whether or not his operatic theories can be accepted here must remain an open one. As regards his orchestral writing, the verdict of the public undoubtedly is in his favour. We must frankly confess that, in the programme of the 13th, there was no instrumental item which interested us more, or, we believe, the audience—than Berlioz's overture, 'Le Carnaval Romain'; herein is the real ideal, wonderfully worked. It was splendidly played by the band, and the able conductor, Mr. Dannreuther, might safely have taken the general acclamations as an encore. The work is the prelude to the opera, 'Benvenuto Cellini,' produced in Paris in 1838, which was also brought out in Italian at Covent Garden, but failed mainly, we fear, owing to a cabal of the singers and their partisans. Dr. Liszt had Berlioz's opera done at Weimar, where it met with signal success. Why do we not hear the French composer's two masterly symphonies, the 'Harold' and the 'Romeo and Juliet,' in which he has been so inspired by Byron and Shakspeare? There is more melody, more fancy, and more poetry in either one of these two symphonies than in all those of Schubert and Schumann put together. Gluck's overture to 'Iphigénie en Aulide,' with Herr Wagner's capital *coda*, and Liszt's 'Goethe Fest March,' besides a contralto song by Bach, from his cantata "Gottes Zeit ist die allerbeste Zeit," sung by Miss A. Sterling, were included in the programme, which was decidedly interesting. Madame Corani, Mr. Lane, and Mr. W. Wells assisted in the 'Lohengrin' excerpts. The next concert will be on the 13th of March, when selections will be made from four of Herr Wagner's operas.

At the Crystal Palace Saturday Concerts on Valentine's Day, Herr Joachim re-appeared, to the evident delight of the subscribers. He played Spohr's Concerto in *e* minor, No. 7, and his Hungarian fantasia on dance airs. The Symphony was the *c* minor of Beethoven; the two overtures were Schubert in *c* (in the Italian style), and Herr Wagner's 'Tannhäuser.' The singers were Madame Corani and Signor Agnesi. Herr Wedemeyer, the *chef d'attaque*, conducted in the place of Herr Manns, who was unavoidably absent.

The Brixton Choral Society, on the 16th, performed Signor Randegger's cantata, 'Fridolin,' and Mr. Henry Smart's cantata, 'The Bride of Dunkerron.' The solo singers were Miss Jessie Jones, Messrs. H. Guy, J. L. Wadmore, and R. Temple.

At the fifth of the Brixton Monthly Popular Concerts, on the 17th inst., M. Saindon introduced a Violin Sonata in *a* major, by Porpora, born in 1685, who died in 1767 in Naples, his natal city. He was for a long period resident in London as a professor of singing; his two famous pupils were

Farinelli and Caffarelli. He composed more than fifty operas, many masses, cantatas, chamber compositions, &c. Mr. Ridley Prentice and M. Saindon were allied in Beethoven's Sonata in *a* major, No. 3, and the former played Sir W. S. Bennett's 'Maid of Orleans' Pianoforte Sonata. Mesdames R. Jewell and Purdy were the vocalists, and Mr. G. S. Minson, the accompanist.

Prof. Oakeley, in carrying out the provisions of General Reid's will, has been giving three festival concerts, the first one on the 16th, the schemes of which we recommend the managers of some of our orchestral associations to study. The Professor has not only introduced works by Bach, Haydn, Gluck, Beethoven, Handel, Graun, Weber, Vaccà, Cherubini, Schumann, Schubert, Spontini, Mendelssohn, Chopin, Berlioz, &c., but he has also given specimens of the compositions of the period, by Herr Wagner, Herr Rietz, Mr. Litolf, Herr Gade. Mr. Halle's Manchester orchestra was employed. The solo singers were Madame Otto Alvsleben and Miss Enriquez. One remarkable item in the final programme calls for special notice. This was Mr. Litolf's pianoforte production, which the English composer fancifully calls a Concerto-Symphony, No. 3, in *e* flat, Op. 45 (National Hollandois). Full credit is given to the Dutch for their dykes and their paintings, but scant justice is rendered to them for their poetry and music—the former being full of fancy, and the latter, especially in their national airs, has a forcible character. We presume that Mr. Litolf, during his many wanderings since he left London, has been a resident in Holland, for he has introduced in his concerto the patriotic appeal, "Wien Neerland's bloed," sung at Utrecht once by Madame Sainton-Dolby, who thereby roused the enthusiasm of the University students to the highest pitch. Mr. Litolf, besides working this theme in the *allegro vivace*, has ingeniously, in a *presto*, a very *scherzo*, interwoven another Dutch air, "Als is ons Prinse nog zoo klein." It is to be hoped that Mr. Halle, who was the pianist at Edinburgh, will play this work in London. The compositions of Mr. Litolf ought to be introduced at our orchestral concerts. He has written some remarkable symphonies and overtures. He is now a resident in Paris, and his abilities have been turned to another school. His music to the comic opera, 'Abelard et Héloïse,' whilst replete with vivacious melody, is conceived in a masterly style. He is now setting, as a comic fairy opera, 'The Sleeping Beauty.' Prof. Oakeley has done well to leave the beaten track of a routine *répertoire*, by introducing so many orchestral novelties.

#### Musical Gossip.

M. GOUNOD has, it is said, received a commission to write a work for the Grand Opéra in Paris.

The first concert of the nineteenth season of Mr. Henry Leslie's admirable Choir took place in St. James's Hall, on the 19th inst., when a Mendelssohn selection,—including "Hear my prayer," and three unpublished songs for male voices,—was performed.

M. GOUNOD's 'Jeanne d'Arc' music will be executed for the second time in London this evening (the 21st inst.).

THE 18th inst., being Ash-Wednesday, there was no London Ballad Concert, but the 'Messiah' was given by the Royal Albert Hall Choir, under Mr. Barnby's direction, with Mesdames Lemmens, A. Williams, and Patey, Mr. Lloyd, and Signor Agnesi as principal singers. As the theatres do not give dramatic performances on Ash-Wednesday, the way in which the holy day was observed at the Gaiety Theatre was by giving a concert by the Moore and Burgess Minstrels, artists who illustrate music by blacking their faces. In place of 'La Fille de Madame Angot,' at the Strand Opéra Comique, there was a performance by a Music Hall troupe, with the extra attraction of the Dancing Quakers, Nigger hornpipes, and some trapeze vaulting.

THE production of Mr. Macfarren's oratorio, 'St. John the Baptist,' has been postponed from

the 27th inst. to the 20th of March; and next Friday the Sacred Harmonic Society will give the 'Creation,' with Madame Lemmens, Mr. Lloyd, and Mr. Santley as solo singers, and Sir Michael Costa, conductor.

MR. SIMS REEVES is slowly recovering from a severe attack of suppressed gout, and his admirers will be glad to learn that his voice has not been affected by his illness, which has subjected him to heavy pecuniary losses—a fact which exacting audiences seem to forget when the tenor is unable to appear.

MR. MAPLESON proposes to commence the season of Her Majesty's Opera at Drury Lane Theatre earlier than usual, probably the 17th of March. In addition to Signori Campanini and Fancelli as tenors, Signor Naudin has been engaged. Madame Nilsson will appear in May, in Balfe's posthumous opera, 'Il Talismano.'

THE third concert of the British Orchestral Society will be on the 26th inst., when a new composition by Mr. Alfred Holmes, of Paris, will be produced.

DR. VON BÜLOW has left London for Munich and Berlin, and will next visit Warsaw, to give recitals and pianoforte performances with full orchestra. His tour will be extended to the chief Russian towns. It is not settled yet whether he will go this year to the United States; if he does not take his Transatlantic trip, he will visit England for a prolonged provincial tour in the autumn. The sooner he returns the better pleased musical circles will be, his success with which, both artists and amateurs, has been unparalleled.

THE transformation of M. Offenbach's two-act opera-buffa, 'Orphée aux Enfers,' into a four-act spectacular fairy opera, has met with such success at the Gaité, in Paris, that it is expected to be played for months. The composer has added ten numbers to the original score—three ballets, a chorus for the Municipal Council, a *Valse ensemble* for the pupils of Orphée, sung by twenty children, a *Rondo* of Policemen, the *Valse des Baisers*, a *Rondo Saltarelle* of Mercury, air for Pluto, &c. The cast comprises Mdlle. Cico as Eurydice; Madame Matz-Ferrare as Cupidon; Mdlle. Perret, Diane; Mdlle. Gilbert, L'Opinion Publique; M. Meyronnet, the tenor (a pupil of M. Roger), is Orphée, and plays the violin capably; M. Christian is Jupiter; M. Montaubry, Pluton; M. Grivot, Mercure; M. Alexandre, John Styx. The *mise en scène* is almost unprecedented in splendour. The scene of Olympus, with the procession of the gods and the chariot of the sun, is particularly gorgeous. The addition music is *plein d'entrain et de verve*—truly Offenbachish.

MM. STRAKOSCH AND MERELLI intended to have produced in French the 'Perle du Brésil,' by M. Félicien David; but as they have now the Grand Opéra at their Italian Theatre, they were prohibited from doing so. The directors intended to bring out an Italian adaptation; but the composer has preferred to wait until the new Grand Opéra-house is finished, so as to have the work executed in the language for which it is written. M. David, in thanking the Salle Ventadour managers, adds, "La patience et la philosophie sont, à notre époque, les premières vertus d'un compositeur français." M. David, who has recovered from a severe illness, was present at his operatic symphony, 'Christophe Colomb,' at the concert of M. Danbé, who was the conductor.

HERR E. LASSEN has written new music for Goethe's 'Faust,' a full performance of which is now being rehearsed at the Weimar Theatre. Another German composer is setting a sequel to M. Offenbach's 'Belle Hélène,' under the title of 'The Siege of Troy.' An admirable burlesque, under this title, written by Tom Dibdin, was produced some half century since at the Surrey Theatre. One chorus therein, to the air of Dr. Arne's bravura, 'The Soldier Tired,' always produced a great effect.

SIGNOR VERDI has completed his 'Requiem' to

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the memory of Manzoni, and the work will be soon produced at one of the churches in Milan. Five composers have coalesced to produce a new opera in Florence, called 'L'Idolo Cinese.' The King of Italy has named Signor Lauro Rossi, Director of the Naples Conservatoire, Commander of the Crown of Italy. Signor Luzzi's new opera, 'Tripilla,' has been successful at Novara. Signor Lauro Rossi has been fortunate at the Teatro Regio, in Turin, with his setting of M. Sardou's 'Patrie,' under the title of 'La Comtesse di Mons.' It has met with the greatest success. Signor Nadi's new opera, 'Zorilla,' has been favourably received by the amateurs at Malta.

THERE will be a short series of Italian operas in Vienna, beginning on the 4th of March, the Russian season being terminated. The artists will be Mesdames A. Patti, Scalchi, Barnardi, Signori Nicolini, Stagno, Gayarre, Cotogni, Mendioroz, Foli, and Zucchini, with Signor Arditi as conductor.

SEÑOR MARIANO OBIOLS, a Spanish composer, has produced an opera, 'Editta,' in his native city, Barcelona, at the Liceo, with decided success.

SIGNORA RUBINI, the widow of the famous tenor of that name, and who was once *prima donna* at the King's Theatre, has died in Milan. She was French by birth. Adelaide Chomel was born in 1794, and was a pupil of the Conservatoire in Paris. Her large fortune has been left to found charities for the support of decayed artists.

## DRAMA

### THE WEEK.

COURT.—'The White Pilgrim,' a Play, in Three Acts.

OLYMPIC.—'Much Ado about Nothing,' Revival.

COVENT GARDEN.—'Rip van Winkle,' a Play, in Two Acts.

NORTHERN mythology and northern *Ueds* have supplied little to the dramatist. Early German and Scandinavian legends are, as a rule, wanting in passion. The part played in them by woman is so slight, there is scarcely a possibility of extracting from them adequate dramatic motive. Nor is there in the knightly prowess, so closely allied to barbarism, which they depict anything to compensate for the absence of love interest. Goethe protests against the notion that anything can be gained from "these old German gloomy times," any more than from "the Servian songs, and similar barbaric poetry." In passing through the hands of the Baron de la Motte Fouqué, these legends lose their ancient character without obtaining in exchange anything more valuable than a Teutonic sentimentality, which may please for a time, but before long grows inexpressibly wearisome. Fouqué's heroes are, as Heine says, "all armour and sentiment, without body or reason." In choosing accordingly as the subject of a play one of the Scandinavian stories of La Motte Fouqué, the authors of 'The White Pilgrim' have ventured on difficult and dangerous ground. They have, it is true, chosen the most striking, and, after 'Undine,' the most poetical of his writings, and have imparted to it a dramatic strength and consistency altogether outside the power of the author. The influence of the original constantly, however, asserts itself, and the whole remains confused and nebulous.

Sintram, the son of Biorn of the fiery eyes, is, as our readers may remember, the victim of his father's cruel oath to slay the first German travellers who shall enter his castle. From the commission of this crime Biorn is saved by a miracle wrought in answer to the prayers of Verena, his wife. From the birth of Sintram, however, a contest is waged over the boy

between death and the arch fiend, the latter tempting him to crime by means of Gabrielle, the wife of a Norman knight visiting at his father's castle of Drontheim. In the end death triumphs, and the fiend, after showing himself no more dangerous in combat than he proves in monastic legend, where every tenth-rate saint takes him by the nose, retires discomfited.

Re-shaping and re-arranging this legend, and giving it a dress of blank verse, the authors of 'The White Pilgrim' have produced from it a play of genuine merit. The original scene and date are preserved, the action passing in Norway at a time shortly subsequent to the first planting of Christianity. Harold, the hero, suffers not for the action of his father, but for his own weakness in repeating an oath which, uttered by one of his ancestors, has brought a dread visitation upon the family. Thordisa, who answers to the Verena of the original, is his betrothed, and not his mother. She has obtained from him a pledge to espouse the doctrines in which she believes, the reward being the promise of her hand. Pledges given in answer to bribes of this kind are not, ordinarily, too binding, and Thordisa has not long departed upon a pilgrimage she is, unfortunately for her lover, compelled to undertake, when the restraining influences of the new religion cease to prove efficacious. Goaded by the jeers of the Pagan knights around him, Harold professes himself ready to dare anything his ancestors have dared. As a result of the vainglorious boast, he sees himself compelled to take the dreaded oath of King Olaf, to slay with his own hands the first Norman that shall set foot in his castle. He consoles himself with the thought that for years no Norman has been heard of in the country. Before, however, the fatal words have well been spoken, the roll of the thunder and the apparition of the White Pilgrim they have the power to conjure, mark that hell accepts and ratifies the contract. A horn is wound at the gate. A knight and lady enter, demanding shelter, and, being asked from what part of the world they come, respond "from Normandy." With this situation, which is dramatic and effective, the first act ends. What remains is flimsy to support the two remaining acts. Sir Hugo and Lady Isabelle answer to the Folke de Montfaucou and Gabrielle of the original. The spell of Isabelle's beauty blinds the eyes and hardens the heart of Harold, and his oath would, but for the return of Thordisa, be carried into effect, as the best means of getting the lady into his power. With her re-appearance, however, the better nature of Harold re-asserts itself. In the end, the knight and lady are allowed to depart, and Harold, supported by his betrothed, faces the death which is the penalty of non-fulfilment of his vow. Sanctified and redeemed accordingly by the new religion, he dies, and Thordisa after a passionate but vain appeal to the White Pilgrim to spare him, shares his fate.

Slight as this is, it is moving and not undramatic. There is, however, a want of pervading idea running through the whole. Various mythologies are strangely confused. Death presenting itself as the healer, the peace-maker, bringing

Home to the homeless, to the friendless friends;  
To the starv'd babe, the mother's tender breast;  
Wealth to the poor, and to the restless, rest,

belongs neither to the Christian creed, as accepted in these days, nor to any form of Gothic mythology. Such ideas can be traced in the worship of Southern nations, but have never originated or been accepted in the North. Something may be pardoned to authors in their treatment of supernatural machinery. It is a mistake, however, to place words in the mouth of a spectre of this class. Death is not, like the Ghost of Hamlet or like the Witches in Macbeth, a being that has at any period of its existence belonged to the earth it visits. It is a purely ethereal and unsubstantial being, into whose mouth it is next to impossible, even after the example of Milton, to place human words. A noiseless presence would have proved ten-fold more impressive. A mixture of Pagan with Christian references in the speech of the general characters may be accepted as appropriate and even characteristic in a period of religious transition.

The language is meritorious without being eminently poetical. It wants the fluent music, without which blank verse is an inferior medium to prose, but it is correct and easy, and is not wanting in epigrammatic point.

The representation left much to desire. Mr. Hermann Vezin as *Sigurd*, a Pagan knight, alone among the performers spoke the verses with full knowledge of their value. So conventional is the character, however, his acting, always impressive, and at times full of fire, could not render it acceptable. There is nothing characteristic in the villainy of *Sigurd*, and the words in which he describes his reasons for hating the Norman knight may be accepted as characteristic of the whole race of villains in poetic drama:—

For his youth  
And for his fairness, as I hate the world,  
The light, and whatsoever power it is  
That brings such men as I am into being.

Mr. George Rignold looked the beau-ideal of a Viking, and his bearing had a rough energy, in keeping with the character. Miss Moody looked eminently saintly as *Thordisa*, and displayed at times some exaltation. The delivery in most of the characters was inadequate, however, and in some cases was decidedly detrimental to the chances of the play. Much pains had been taken with the mounting; the scene in front of which the action passes being admirable in all respects, except that the sea has the blue of a Southern gulf rather than the grey green of a Northern fiord.

'Much Ado about Nothing' has been revived at the Olympic, with a *mise en scène* that leaves nothing to desire. In this case again the ignorance how to speak verse interferes to spoil the enjoyment of a performance in which there is much to commend. Mr. Neville makes *Benedick* a soldier-like and animated lover, Miss Fowler interprets *Beatrice* with sprightliness and intelligence, and Miss Marion Terry is the ideal *Hero*. Mr. Righton as *Dogberry* and Mr. Anson as *Verges* convey, with fair effect, the traditional aspect of these characters; and Mr. Vollaire, Mr. Fisher, and Mr. C. Neville give a certain idea of their respective parts. Except in one or two cases, however, the lines are marred in utterance. It is not fair to young actors to ask them to deliver such verses as those in this play. Without either training or practice they are sent to discharge a duty which taxes the best and

\* 'Conversations with Eckermann,' vol. II. p. 72, ed. 1850.

most practised actor. On the whole, our marvel is less that there is so much to deplore in a modern interpretation of Shakspeare than that there is so much that can be regarded without offence.

A new version of 'Rip van Winkle,' in which Mr. Rice has appeared at Covent Garden, is more melo-dramatic than that in which Mr. Jefferson made his well-known *début* at the Adelphi. Rip's wife is slain by the goblins, and Rip, on his return, is taxed with her murder. These and other alterations detract from the value of the story. Mr. Rice has not much humour: he has force, however, and his make-up is capital. It is probable that he would, had he chosen a part inviting less formidable comparison, have obtained a distinct recognition from the press and the public.

### Dramatic Gossip.

A COMEDY, based upon 'Le Voyage de Monsieur Perrichon,' now being performed by the French company at the Holborn Theatre, has been accepted at the Haymarket Theatre, the principal part in it being intended for Mr. Buckstone.

'LES MERVEILLEUSES' of M. Sardou has been withdrawn from the Variétés with a haste that speaks of complete failure, and has been replaced by 'La Petite Marquise' of MM. Meilhac and Halévy. This is a free sketch of Parisian manners, owing much to the interpretation, by Madame Chaumont, of the principal rôle. M. Dupuis plays a husband, erudite and foolish, and M. Baron a young lover. 'Garanti dix Ans' is the title of a farce which has been given at the same house, and turns upon the misfortunes of a physician who neglects his wife for his patients.

The order of novelties at the Vaudeville is as follows: 'Le Candidat' of M. Gustave Flaubert; a revival of 'La Comtesse de Sommerive' of M. Barrière; and, lastly, a new piece by the same author, entitled 'Le Comte de Tremor.'

A COMEDY, by M. Paul Ferrier, is in rehearsal at the Palais-Royal. It will be followed by a piece, by MM. Meilhac and Halévy, entitled 'La Boule.'

'MARION DELORME' and 'Georges Dandin' are the latest revivals at the Théâtre Français.

'LES FORTUNES TAPAGEUSES' is the title of a comedy, by MM. Clerc frères and Raymond, produced with indifferent success at the Théâtre des Menus-Plaisirs. It is a satire upon the manner in which fortunes are now made, and recalls in idea the 'Mercadet' of Balzac.

The first performance of a tragedy in five acts, entitled 'Libussa,' selected from the literary remains of the late Franz Grillparzer, has taken place at the Vienna Hofburg theater.

The New York *Nation* tells us that the Rev. William B. Alger is to prepare the "authorized" 'Life of Edwin Forrest,' from facts and materials placed in his hands by the tragedian before his death, and from other papers furnished by the executors. Mr. Alger will avail himself of the opportunity to say something about the nature of the dramatic art, the history of the drama, and the relation between the church and the stage.

'M. ALPHONSE' is, we understand, to be dramatized for the Fifth Avenue Theatre at New York. Booth's Theatre, in the same city, vacated in consequence of the illness of Miss Neilson, will be occupied by Mlle. Janaschek, who is to play in a new drama of M. Belot.

The Olympic Theatre in Philadelphia, and the Lyceum Theatre, Toronto, have both been destroyed by fire.

TO CORRESPONDENTS.—A. S. H.—An Old Subscriber.—B. K.—H. M.—M. C.—A. H.—S.—K. R. H. M.—T. J. W.—received.

No notice can be taken of communications not authenticated by the name and address of the senders.

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N.B.—The Text is Translated from the Author's unpublished Manuscript.

Extract from Leading Article in 'The DAILY TELEGRAPH,' February 13, 1874.

"But now and again such volumes one appears opening an uncut page of the history of earth itself—a great book, revealing regions and facts quite unknown before. These, which in the nature of things are very few, must not be confounded with the lighter sort; they are marked events of geographical science, and ought to be treated with as much respect as marked events in the political and social world. For such a reason we transfer to this portion of our columns our notice of the remarkable journeys lately made by the German Doctor, Georg Schweinfurth, in a portion of Africa heretofore unknown. It will be remembered that, when the lamented Livingstone first discovered his Luabala running in a magnificent channel northwards, his idea was that it might perhaps flow into the Nile by the Bahr-el-Ghazal, which is a westward branch of the Egyptian river. At that time Schweinfurth was already quoted in Germany as the explorer whose travels, when published, would negative this theory. They have now appeared in an excellent English translation, and the two handsome volumes, enriched with drawings by the erudite Doctor, disclose to us a perfectly new expanse of the dark continent. . . . But no one can read 'The Heart of Africa' without perceiving that the fine personal qualities of the German Doctor, his patience, simplicity, endurance, scientific enthusiasm, philosophic temper, and iron constitution, were the real causes of a good fortune which must rank him henceforward among the greatest of African travellers. In the same illustrious list with Park, Denham, and Clapperton, Livingstone, Burton, Speke, and Grant. The main passion of the learned Herr was botany, and never have the gorgeous forests and picturesque plains of inland Africa been described in colours at once so faithful and so brilliant as in these volumes. Alone and free among the thousand floral and sylvan marvels of what was like a new planet, the traveller declares that he tasted a happiness impossible to any but the enthusiast of science, and only permitted to him in unexplored fields. He made a prodigious collection of precious novelties in the botanical way, which Germany now possesses; but he was also an entomologist, an artist, a chemist, a sportsman, and everything else which a traveller in Africa should be, so that his book is complete as a story of a journey which can hardly be repeated. Now travelling through grass paths and 'river galleries' with the Moslem ivory traders, now dwelling in their 'Seribas' or fortified stations, now in the villages of the Bongos and Dinkas, and Niam-niams, he saw and noted everything, and brings back extraordinary additions to our knowledge of the continent, although an unlucky conflagration destroyed in one fatal afternoon the accumulated notes and collections of two years. There are few passages in the history of explorers more intensely moving than the Herr's patient description of that most cruel fire, when the harvest of such ardent and faithful toil perished like things of no account. But he never seems to have lost heart; he began again sedulously collecting, noting, measuring, and drawing, and having lost his pedometer he actually counted all his steps over one expedition, to be sure of his distances. When ink failed him, he drew and made his memoranda with his blood; and when his spleen got wrong, he seems to have got quite pleased because in its morbid state it was no longer susceptible to miasmatic influences. In fact, he was so first-rate a traveller that we must grudge him to Germany, and there is no greater proof of it than that he thus makes light of the immense work which he accomplished. . . . Altogether the journey which we have cited is a most memorable contribution to the work of African discovery, and proves more than ever what a rich and splendid land it is which awaits the life and light of knowledge around those magnificent sweet-water seas of the 'Heart of Africa.'

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Hook and Moselle ..... 34s. 36s. 38s. 40s. per dozen.

Old Pale Brandy ..... 45s. 60s. 72s. 84s. per dozen.

Fine Old Irish and Scotch Whisky ..... 45s. 45s. per dozen.

Wines in Wood. Gallon. Octave. Qtr. Can. Hhd.

Good Sherry ..... 11s. 6d. 13s. 0d. 15s. 0d. 17s. 0d.

Choice Sherry ..... 11s. 6d. 13s. 0d. 15s. 0d. 17s. 0d.

Old Sherry ..... 11s. 6d. 13s. 0d. 15s. 0d. 17s. 0d.

Good Port ..... 11s. 6d. 13s. 0d. 15s. 0d. 17s. 0d.

Old Port ..... 11s. 6d. 13s. 0d. 15s. 0d. 17s. 0d.

Old Pale Brandy ..... 11s. 6d. 13s. 0d. 15s. 0d. 17s. 0d.

Price Lists of all other Wines, &c., on application to

**HEDGES & BUTLER, 135, REGENT-STREET, LONDON; and**

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**SOLERA SERRIERE**

From the Bodegas of F. W. COSENS & CO. Jerez de la Frontera.

**REYNA, soft and nutty; RECO, delicate and dry;**

4s. per Dozen, Cash.

Bottles and delivery, within ten miles, included. Chas. LAUREN

down extra; allowed if returned in good condition. May be had

Butts, Hops, or Quarter Casks, in bond or on board at sea.

**HENRY HOLL, Importer, 4, St. Swinith's-lane, E.C.**

**SOME of the MOST EMINENT PHYSICIANS**

of the day recommend

**WATERS'S QUININE WINE**

As the best Restorative for the Weak.

Sold by all Grocers.

**WATERS & SON, 34, Eastcheap, E.C.**

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THE "WORCESTERSHIRE."

Pronounced by Connoisseurs "THE ONLY GOOD SAUCE."

Improves the appetite and aids digestion.

UNRIVALLED FOR FLAVOUR AND FLAVOUR.

**Ask for LEA & PERRINS'S SAUCE.**

**Beware of IMITATIONS.**

And see the Names of LEA & PERRINS on all bottles and labels.

Agents—CROSS & BLACKWELL, London, and sold by

Dealers in Sauces throughout the World.

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and CONDIMENTS.

**E LAZENBY & SON, Sole Proprietors of the celebrated**



The LIST will CLOSE for LONDON on Saturday, the 28th instant, and for the COUNTRY, the 2nd of March.

# THE BIRKBECK PROPERTY INVESTMENT TRUST,

29 and 30, SOUTHAMPTON-BUILDINGS, CHANCERY-LANE, LONDON.

AMOUNT, £500,000,

(Of which upwards of £100,000 have been privately subscribed).

Represented by Certificates, bearing Five per Cent. Interest, of £100, £50, and £25 each, payable to Bearer; the price being, Class A, £88 for the £100 Certificates; Class B, £44 for those of £50; and Class C, £22 for those of £25;

THE WHOLE PAYING ABOUT £5 13s. 6d. PER CENT. FREE OF INCOME-TAX.

Bankers.

UNION BANK OF LONDON, Chancery-lane.

BIRKBECK BANK, Southampton-buildings, Chancery-lane.

## ABRIDGED PROSPECTUS.

HOUSE and Shop Properties, when judiciously purchased and managed, are very remunerative. They not only produce an immediate return upon the capital invested, but they increase in value year by year; the precise amount depending on the nature of the properties and the locality in which they are situated.

According to the lengthened experience (nearly twenty-three years) of the Directors of the BIRKBECK BUILDING SOCIETY (the largest in the United Kingdom), houses and shops in every part of London and its immediate suburbs have, in numerous instances, doubled in rental value within the last twenty-five years; the causes which have operated to produce this rise are still active and continuous. It is not rare, indeed, to find that a house which would have been deemed highly rented twenty years ago at 40*l.* is, at the present day, considered cheaply rented at 80*l.* or 90*l.* In many cases, rents have quadrupled in amount within the same period of time, and there appears to be no limit to the increase within a radius of four miles from the General Post-Office. In isolated localities, where rents have fallen, it will be found that there are special causes to account for the depreciation.

Notwithstanding these facts, there are few associations having for their object the investment of money in the purchase of houses and shops, and those existing are on a very limited scale. Building Societies, which are popularly supposed to buy and sell houses, do not act in a corporate capacity; they restrict their operations to advancing money to their members for this purpose, and each member acts for himself. In the purchase of a house or shop, the member studies his own special wants and wishes, and perhaps finds that he has made an imprudent purchase. On the other hand, another member buys a house, which, by some fortuitous circumstance or the natural rise in value, turns out to be a very lucrative investment. These are the opposite results of individual action. That the general results are favourable, the position of all well-managed Building Societies sufficiently proves, for they exhibit unmistakable signs of prosperity, and their Shares bear a high premium. As an instance, the last Annual Report (the Twenty-Second) of the BIRKBECK BUILDING SOCIETY states, that Shares issued by it in 1863, on which (omitting fractions) 8*l.* have been paid, are now worth 7*l.*; those issued in 1865, amount paid 3*l.*, are worth 5*l.*; while those in 1870, on which 1*l.* only have been paid, are worth 1*l.* at the present time.

These facts furnish sufficient evidence that House and Shop Property, when dealt with on a large scale, affords a safe and lucrative investment; but to insure the most favourable terms the transactions must be on a wide basis—dealing with houses of all classes—as the means by which a fair profit can be secured. On this principle the BIRKBECK PROPERTY INVESTMENT TRUST will proceed—a principle somewhat analogous to that of an Insurance Office, where profit is made by multiplying its risks, and extending the area of its transactions.

The operations of the Trust will be to purchase houses and shops, with their fixtures, fittings, &c., in settled and improving localities in London and its suburbs. Arrangements have already been made, contingent upon the amount of the Certificates taken up, to enter into possession of a considerable number of houses, so that the capital represented by the Certificates may yield an immediate return; but in the event of the amount subscribed being in excess of the value of the properties taken over, and arranged to be purchased, the surplus will be temporarily invested in mortgages, or in readily convertible securities, yielding sufficient to pay the interest on the Certificates.

The Annual Receipts from the rents of the houses, shops, and other properties purchased will be applied by the Trustees, after deducting expenses, in paying interest on the Certificates. The excess, together with the proceeds of properties which may be sold when favourable opportunities arise, will be applied as a Sinking Fund in repaying the Certificates at par, by annual drawings, extending over a period of twenty-five years. A sum, varying in amount from 1 to 5 per cent. in value of the Certificates, will be paid off annually. At the expiration of fifteen years from the date of the first drawing, the holders of the Certificates then undrawn will become entitled to the absolute reversion of the whole of the properties then belonging to the Trust, subject to a deduction of one-tenth, as after noted. The Trust will be finally closed after the twenty-fifth year, the properties sold, and the proceeds distributed, nine-tenths among the holders of the above-mentioned Certificates, and the remaining tenth among the holders of the Certificates drawn during the first fifteen years of the Trust.

The advantages of the BIRKBECK PROPERTY INVESTMENT TRUST may be thus summed up:—

- (1.) Interest at the rate of 5*l.* 13s. 6d. per cent. on the amount subscribed free of Income-tax.
- (2.) A bonus of 12*l.* per cent. by the repayment of capital at par.
- (3.) A rateable bonus of 10*l.* per cent. on the value of the properties belonging to the Trust when it is finally closed; or,
- (4.) An equal share in the properties possessed by the Trust at the end of the fifteenth year, on the terms and conditions set forth in the Deed constituting the Trust.

The Trust will be under the Management of the Directors of the Old Established Birkbeck Building Society, together with a Council of Certificate-holders, whose duties will be to audit the accounts of the Trust. In terms of the Deed of Trust it is provided that the Members of the Board shall receive no remuneration for their services until the annual produce arising from the Trust properties shall reach 25,000*l.*, being 5 per cent. on the amount to be raised. It is further provided that the expenses of management shall be limited to 1 per cent. on the amount to be raised under the Trust, while the preliminary expenses, including the stamp duty payable under the Act, are fixed at 1*l.* per cent. Any further expenses will be borne by the Promoters of the Trust.

The terms of the Certificates, all payable to bearer, and yielding 5*l.* per cent. interest on the nominal amount, will be in three classes, as follows:—Class A for 100*l.*, costing 88*l.*; Class B

for 50*l.*, costing 44*l.*; and Class C for 25*l.*, costing 22*l.*; thus realizing about 5*l.* 13s. 6d. per cent. per annum on the amount paid, free of Income-tax, with the additional advantage of the annual drawings and reversions.

Interest Coupons will be attached to each Certificate, payable as after noted, and in addition a Certificate of Reversion, entitling the holder to a share in the divisible surplus accruing to the Certificate-holders at the close of the Trust, or to receive a fixed sum at any time previously, in terms of the Deed of Trust.

Applications for Certificates to be made in the form accompanying this Prospectus, and payments made as follows, viz.:—8 per cent. on the application, 10 per cent. on allotment, and the balance by instalments of 10 per cent. at intervals of three months, the first instalment after allotment being payable on March 31.

In cases where no allotment is made, the deposit will be returned in full, and where the Certificates allotted represent a smaller amount than that applied for, the surplus deposit will be credited towards the amount payable on allotment. Subscribers may at any time after allotment anticipate the payment of their instalments, and will be allowed a discount at the rate of 5*l.* per cent. per annum. The non-payment of any instalment will render all previous payments liable to forfeiture.

Scrip Certificates will be issued to subscribers after allotment, and will be exchanged for the Certificates as early as possible after the last instalment is paid. Coupons for the payment of interest on the instalments will be attached to each Scrip Certificate, which interest will commence from March 31, 1874 (being the date of payment of the first instalment after the allotment), and will be due on September 30 and March 31 in each year, and be payable at the BIRKBECK BANK on the fourteenth day thereafter.

The drawings will take place, in the presence of a Notary Public, in the month of December in each year, the first drawing being in December 1875. The Certificates drawn will be duly advertised, and be payable at par on July 1 following. An equal number in value of each class of Certificates will participate in the annual drawings.

The Deed under which the Trust is constituted, together with Forms of the Certificates, may be seen at the BIRKBECK BANK, Southampton-buildings, Chancery-lane, London, W.C.

Prospectuses and Forms of Application for Certificates may be obtained of the Union Bank of London and its Branches, and also of the BIRKBECK BANK, where Subscriptions will be received.

London, February 9, 1874.

FRANCIS RAVENSCROFT, Manager.

## FORM OF APPLICATION FOR CERTIFICATES.

Having paid to your credit the sum of £, being a deposit at the rate of 8 per cent. on Certificates of the nominal value of £, I hereby request that you will allot to me Certificates of this amount in the BIRKBECK PROPERTY INVESTMENT TRUST; and I hereby agree to accept the same, or any lesser amount that may be allotted to me, and to pay the balance of the price at the rates and on the days set forth in the Prospectus of the Trust, subject to the conditions contained therein and in the Deed constituting the Trust.

Name in full .....  
Profession or Business .....  
Residence .....

## THE ANNUAL RECEIPTS of the BIRKBECK BUILDING SOCIETY EXCEED THREE MILLIONS.

FIFTY THOUSAND POUNDS are ready to be advanced by the BIRKBECK BUILDING SOCIETY on Freehold and Leasehold Securities, at FIVE and SIX PER CENT. INTEREST.

For Fixed Terms, or Repayable by Easy Instalments.

HOW to PURCHASE a HOUSE for TWO GUINEAS per MONTH, with Immediate Possession and no Rent to Pay.  
Apply at the Office of the BIRKBECK BUILDING SOCIETY,  
29 and 30, Southampton-buildings, Chancery-lane.

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Apply at the Office of the BIRKBECK FREEHOLD LAND SOCIETY,  
29 and 30, Southampton-buildings, Chancery-lane.

BIRKBECK BANK (Established 1851), SOUTHAMPTON-BUILDINGS, CHANCERY-LANE.

Deposits received at Four per Cent. Interest.  
Current Accounts opened similar to Joint-Stock Banks, but without any stipulation as to amount of Balance to be kept by the Customer.

Cheque-books supplied.  
Purchases and Sales effected of English, Foreign, and Colonial Bonds, and advances made thereon.  
Office Hours, 10 till 4; on Mondays, from 10 till 9; and on Saturdays, from 10 till 3 o'clock.

A small Pamphlet, containing full particulars, may be obtained gratis, or sent post free, on application to  
FRANCIS RAVENSCROFT, Manager.

## SECONDHAND PIANOFORTES.

CHAPPELL & CO. have an immense Stock of Instruments by all celebrated Makers, just returned from Hire, and nearly as good as New, at very moderate Prices. Discount for Cash.—50, NEW BOND-STREET.

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PIANOFORTE FACTORY, CHALK FARM-ROAD.—SHOW ROOMS, 49, 50, 51, and 52, NEW BOND-STREET, LONDON.

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At 2l. 2s. per Quarter, or Eight Guineas per Annum,  
A PIANINO, by CHAPPELL & CO., in plain Mahogany or Walnut Case, 61 Octaves, with Check Action, Three Strings throughout the Treble. Cash price for this Instrument, Twenty Guineas.

At 2l. 12s. 6d. per Quarter, or Ten Guineas per Annum,  
An ELEGANT PIANINO, in best Walnut or Rosewood, with Ornamented Feet, 61 Octaves, Check Action, and Three Strings throughout the Treble. Cash price, Twenty-seven Guineas.

At 3l. 2s. per Quarter, or Twelve Guineas per Annum,  
A HANDSOME COTTAGE PIANOFORTE, by CHAPPELL & CO., in Rosewood, 7 Octaves. Cash price, Thirty-two Guineas.

At 3l. 8s. 3d. per Quarter, or Thirteen Guineas per Annum,  
A HANDSOME COTTAGE PIANOFORTE, by CHAPPELL & CO., in Walnut Case, 7 Octaves. Cash price, Thirty-five Guineas.

At 3l. 18s. 9d. per Quarter, or Fifteen Guineas per Annum,  
The ENGLISH MODEL PIANOFORTE, by CHAPPELL & CO., in very Handsome Rosewood, 7 Octaves. Cash price, Thirty-eight Guineas.

At 4l. 4s. per Quarter, or Sixteen Guineas per Annum,  
The ENGLISH MODEL PIANOFORTE, by CHAPPELL & CO., in handsome Walnut Case, 7 Octaves. Cash price, Forty-three Guineas.

At 5l. 5s. per Quarter, or Twenty Guineas per Annum,  
The FOREIGN MODEL PIANOFORTE, by CHAPPELL & CO., in Walnut Case, 7 Octaves, Check Action, and Three Strings. Cash price, Sixty Guineas.

N.B.—The Three-Years' System of Hire and Purchase is also applied to all other Instruments upon terms to be agreed upon.

Catalogues and particulars may be had on application to CHAPPELL & CO. 50, New Bond-street.

**The BEST ALEXANDRE HARMONIUMS on the THREE-YEARS' SYSTEM of HIRE,** by which the Instrument becomes the Property of the Hirer at the end of the Third Year, provided each Instalment shall have been regularly paid in advance:—

No.	At Five Guineas per Annum.	Per Qr.
1. Mahogany, 1 stop ..	At Six Guineas per Annum.	1 0 0
3 bis. In Oak Case, 7 stops ..	At Eight Guineas per Annum.	1 11 0
4. Carved Oak, 7 stops ..	At Ten Guineas per Annum.	2 2 0
5. Rosewood, Walnut, or Oak, 11 stops ..	At Fourteen Guineas per Annum.	2 12 0
6. Oak, 15 stops ..	At Thirteen Guineas per Annum.	3 13 0
8. Rosewood or Walnut, 11 stops, percussion ..	At Sixteen Guineas per Annum.	3 8 0
10. Oak Case, 15 stops, percussion ..	At Eighteen Guineas per Annum.	4 4 0
11. Rosewood or Walnut, 15 stops, percussion ..	At Thirteen Guineas per Annum.	4 14 0
Exhibition Model. No. 1. 15 stops, Oak ..	At Ten Guineas per Annum.	3 8 0
1. Drawing-room Model. Rosewood, Walnut, or Oak ..	At Fourteen Guineas per Annum.	2 12 0
2. Drawing-room Model. Rosewood, Walnut, or Oak ..	At Twenty-two Guineas per Annum.	3 12 0
3. Drawing-room Model. Rosewood, Walnut, or Oak ..	At Twenty-two Guineas per Annum.	5 15 0
12. New Church Model. 17 stops, Oak ..	At Twenty-two Guineas per Annum.	5 15 0

Illustrated Catalogues and full particulars may be had on application to CHAPPELL & CO., 50, New Bond-street.

**CHAPPELL & CO'S PIANOFORTES and HARMONIUMS on the THREE-YEARS' SYSTEM of HIRE,** by which the Instrument becomes the Property of the Hirer at the end of the term. Every description of Instrument at CHAPPELL & CO.'S, 50, NEW BOND-STREET.

CHAPPELL & CO. have now on View the largest Stock in London of PIANOFORTES, by all the great Makers; of ALEXANDRE HARMONIUMS, greatly improved; and of ORGAN HARMONIUMS. Any of these Instruments can be Hired for Three Years, and, provided each quarterly instalment shall have been regularly paid in advance, the Instrument becomes the Property of the Hirer, at the expiration of the Third Year.

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**ORGANS for DRAWING-ROOM or CHURCHES,** from 45 guineas to 250 guineas, for SALE or HIRE, on the Three-Years' System, at CHAPPELL'S, 50, NEW BOND-STREET.

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The present Work, indispensable to all who are interested in the Popular Literature of England, is the result of many years' careful research among MSS., Black-Letter Books, and the numerous ephemeral Publications of the Sixteenth, Seventeenth, and the early part of the Eighteenth Century. The various Ballad collections, such as the Pepys, the Roxburgh, the Bagford, the Douce, the Rawlinson, &c., have been laid under contribution; whilst the Garlands collected by Pepys, Ashmole, Wood, Luttrell, &c., have furnished considerable matter in illustration of the subject. The old Dramatists have been carefully gleaned for notices of Old Songs and Ballads, and every available source likely to enrich the Work has been examined and quoted. Thus, the book is not a mere collection of Old English Tunes, but an account, Popular and Literary, of hundreds of our Old Ballads; in many cases giving entire Ballads for the first time in an accessible shape. The Two Volumes contain upwards of Eight Hundred Pages, with Fac-similes from old MSS. and Printed Books.

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